★slave *magazine*

inside: Boy Sets Fire, Greg Jackson, New Day Rising, Reversal of Man, and more



issue number two... one dollar

contents

march on man/machine fear should be of yourself


Overcast

Contents, introductions, and vital information.
Everything you need to know . Drawings by Drew. Page 2

Letters to Slave.
Thoughts from our readers. Page 8

Book Reviews.
Three fine political books. Reviews by Jeffrey and Dave. Graffiti by Drew. Page 14

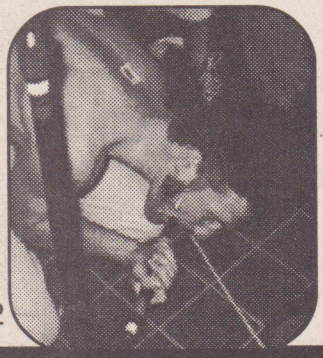
Interview with Reversal of Man.
Conducted by Jeffrey and John. Photos by John. Page 22

State of the Union: Hardcore Punk at the End of the 90s.
The title says it all. Supplied by CrimethInc. Graghics from CrimethInc. Page 27

Interview with Boy Sets Fire.
Conducted by Jeffrey, John, and SB. Photos by Emilia, John, and Vincent. Page 30

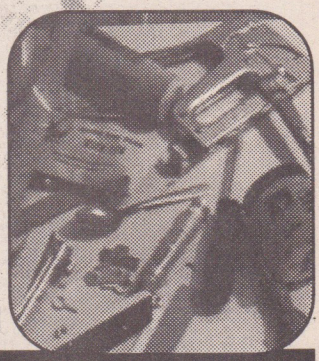
Being All You Can Be.
How the military is scamming recruits from their college education. Written by Vincent. Photos by Jeffrey. Page 39

Silkscreening: How to Do It Yourself.
Everything you ever wanted to know, but were afraid to ask. Written by John. Photos by John. Page 41


page 22



page 34


page 41

Slave *magazine*

P.O. BOX 10093 Greensboro NC 27404
davecoker@usa.net
jfrash@uncg.edu
jlkidder@uncg.edu
(336)-574-2905

.....

issue number two

Interviews with Boy Sets Fire, Greg Jackson, New Day Rising, and Reversal of Man. Plus indepth book reviews, politics, writing, art, and music. Additional copies of Slave *are available for $1 in person and $2 postage paid.*

press run:

3,000

Art as Terrorism.

Street by street! Block by block! Vandalism with a message. Page 45

Understanding Cuba and the Revolution.

A brief look at the successes and failures of the Cuban Revolution. Written Jeffrey. Page 51

Interview with New Day Rising.

Conducted by Jeffrey. Photos by Jeffrey and John. Page 56

Music Reviews.

Music to tame the savage beast. Page 62

Show Them You Want It.

Rock 'n' roll is getting stiff n gamey. Written by Charles. Page 66

Interview with Greg Jackson.

Talking shop with the founding member of Black Autonomy International. Conducted by Dave. Photos by Dave. Page 82

Society's Critic: Hunting and the Vegan Ethic.

Written by Jeffrey. Page 88

Sex in the 90s.

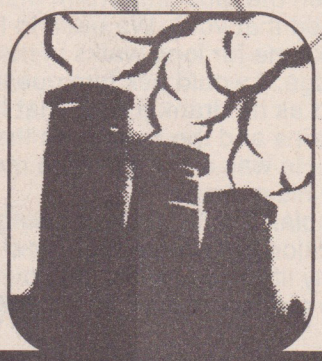
Fiction. Yes, the world can be a dark place sometimes. Submitted anonymously. Photos by Jeffrey. Page 89

Resistance in the South: The Regulators.

Farmers with guns. Written by Dave. Page 92

The Slave Market.

Products for sell. Show the world you're a rebel and give us your money. Page 94



page 45



page 56



page 82

High Priests

Dave Coker, Jeffrey Kidder, John Rash

Workers & Writers

Audrey, Dave, Benji, Brian D.,Charles, Jeffrey, John, Lisa, Matt M., Nate, Ryan, Sarah Beth, Vincent

Artists & Photgraphers

Dave, Drew, Emilia, Jeffrey, John, Lori, Matt P., Phil, Rita, Vincent

Tools

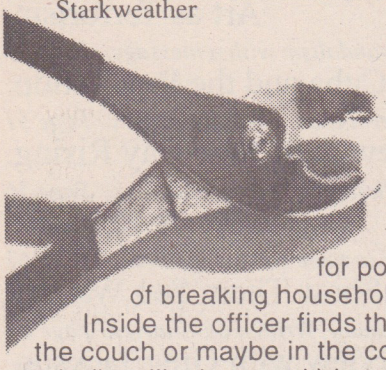
Adobe Pagemaker 6.5, Adobe Photoshop 4.0, PC computers, angst

Thanks

All our distributors, the labels that sent us music and ads, those that provide Slave labor (especially Audrey and Lisa), those that sent us letters, Boy Sets Fire, Greg Jackson, New Day Rising, Reversal of Man, and you

For everyday of my life I can name a crime I've committed
Starkweather

torquing



As i sit down to write this my mom and step-dad are in the middle of a separation. On and off for the last six years my step-dad has been abusive to my mother. My teenage years looked something like an episode of *COPS* at times; a police officer coming up slowly on the walk of a trailer -radioing for possible back up with angry screams and curse words molding with the sounds of breaking household items filtering out of the various cracks and holes of this happy home. Inside the officer finds the irate husband, near foaming at the mouth, with wife and children huddled on the couch or maybe in the corner in fear relieved to see this "servant of the people" here to break things up again (just like last week) but wondering why it took so long for them to respond this time. i remember one episode, probably the worst to date, a few years ago when the end result was picking up my step-dad at the county jail after a three-day stay. My mom was already gone. She and my younger siblings had moved in with my grandparents in Tennessee. I stood around with my step-dad and his father and a few police officers feeling sick in my stomach and my heart listening to them talk shit about "these women who come up here on this 'domestic violence' shit." One cop said something to the affect that if a women was well enough to go to the police station and press charges than she had no right doing it in the first place. ***fucking pig***. This is what the last part of my life at home in Banner Elk, NC looked like. Now i live three hours away. It doesn't matter though, the same kind of fear grips me and tears away at my insides when i talk to my mother as she recounts recent exchanges she has had with my step-dad. Needless to say, now that i don't live at home i don't visit too often.

As i sit down to write this my Grandad is slowly dying. He has been the most important man in my life. i have never met my biological father and growing up my Grandad filled that void. We used to live on the top of a giant mountain in western North Carolina. My Grandad would take me for long walks in the woods surrounding our house. We would walk up to the creek and sit on the bridge. i would ask him questions about the trees and plants and probably the general workings of the world as he drank a beer that he had allowed me sip the foam from. We sat there in the coolness of the mountains and the memories that stick out the most are that everything was green and that i loved my Grandad. He was a giant man to me then, bigger than anything or anyone else i knew, and i measured greatness by his example.
His hours run shorter every day and ***i am so fucking afraid*** of the inevitable. The thought of losing him has been one that has haunted me for the last couple years as his heart condition has worsened. i feel like this is pushing me off the edge of everything that has ever been constant in my life and i am looking over into absolute nothingness. i know it is coming and there is nothing i can do to prepare myself for it. ***nothing...***

Slave *is an independent magazine published twice a year. We are firmly planted within the hardcore community, but do not wish to merely confine ourselves into a musical scene. As a whole* Slave *is focused around the broader spectrum of politics, art, writing, and creative thought. Our goal as a magazine and as individuals is to do our best to work towards overcoming the injustices that surround us on a day to day basis. We hope that* Slave *can both educate and inspire our readers. Take what you see and read within these pages and think about your life and the world that surrounds you. Draw your own conclusions and* don't settle for nothing...

We call this magazine Slave *because as members of the so-called first world we all take part in the imperial domination of the world. People in the third world provide virtual slave labor to make our clothes, computers, and cars. As members of the developed world we are also slaves. For all our comfort and conveniences we live lives void of freedom and independence. We have locked ourselves into unfulfilling jobs and a material driven society. We've chosen Jesus to be in our logo because Christianity exemplifies, more so than anything else, the very mind set that brought humanity to its knees and the modern world into existence. While most people reading this magazine are not Christian it is important to realize the role Christianity has played in shaping our ideologies. Christianity gave us the idea that humans are the masters of the world and the planet is ours for the taking. Only in recent*

the turn

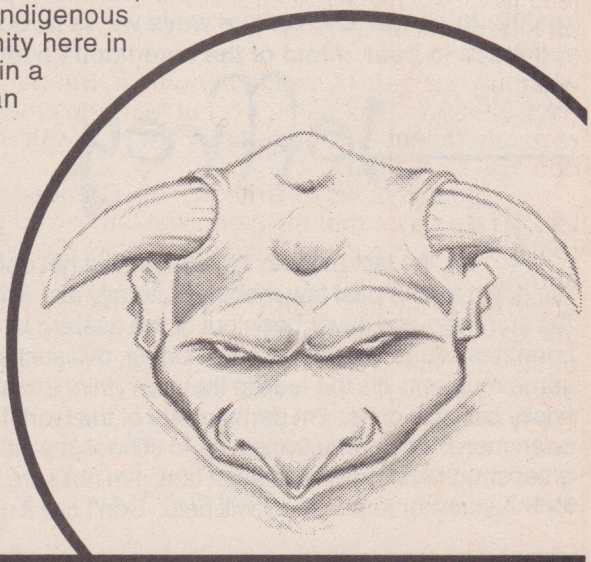
Aside from all this i have been existing in a monotonous torpor daily. The situations with my family described above lend themselves to exhaustion in every sense of the word. i don't feel like doing much of anything these days save for what i have to do to "get by"; work, eat and sleep (but only on occasion), and keep things slowly running with my labor union. My creativity slowly seeps away with every hour i am under the heel of the time clock. i have been in a pitched battle with the fate of my sanity, soul, and creativity hanging in the balance and i am losing. As a result i have not done much for this issue of *Slave*, and what i did do was such a chore that it wasn't fun. It was like some stupid homework i had to sit down and force myself to do. i don't want to feel this way. i don't want to become one of the millions of Americans that exists only within the confines of work, tv, and sleep. i don't want to see my mother and younger siblings suffer anymore. i don't want to be reduced to tears every time i consider my Grandad's health condition and losing him. It is enough of a struggle for me to combat these things daily, much less try to produce some type of coherent, creative writing for this 'zine.

As my personal world crumbles around me, the rest of the world follows suit on the outside. In case you haven't noticed, a similar pitched battle rages on and the fate of the planet hangs by a single unraveling thread. It is being fought by the indigenous population of Chiapas. It is being fought by the Black community here in Greensboro as white money tries to crush out Black students in a school redistricting process. It is being fought on the Australian waterfront by the Maritime Union of Australia as they battle for 2,000 fired workers. It is being fought every second of every minute of every hour of every day and there seems to be no light at the end of this tunnel. Take a fucking look around and watch the future of our planet be disfigured and destroyed by the power of privilege in all its forms. Watch our personal and social relationships worsen to the point of no return.

I hear hope springs eternal. Some days (like today) i think ***that is a fucking lie.*** I don't have anything else to say...

until next issue i remain yours in grief,

Dave



times has Christianity been anything more than an excuse to pave the earth with western ideas and destruction. Christianity also allowed the masses of humanity to not worry about the present, for doing so is vain, the only concern is what comes after this world.

In an effort to promote creativity and independent art Slave has done its best to stay plagiarism free. Almost all images and art within this magazine were created by independent artists or ourselves. We feel that with so many creative individuals within our scene it makes more sense to showcase their talents than to clip images from mainstream sources. In some instances, though, it is best to lift photos and drawings done by others, like illustrations of a historic or scientific nature, because they meet the needs of the magazine better.

Slave *cannot exist without your support and help. Contributions are greatly encouraged. We are in special need of quality artwork and fiction. Call or write if you have any questions, but most importantly do something.*

Slave Magazine is produced in part by

abaddon graphicworks

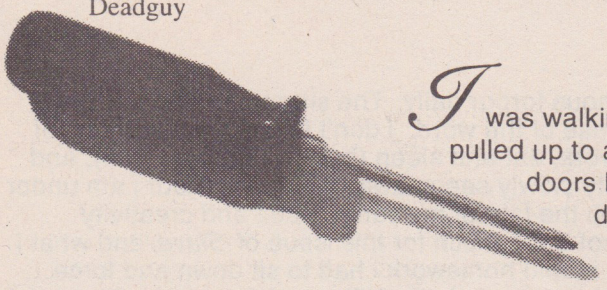
Everything is not going to be okay

Converge

Get your eyes off my back

Deadguy

torquing



I was walking home late one night. The streets were deserted. A car pulled up to a red light. As a approached I heard a loud thud as all four doors locked similtanously. This woman was scared of me. It was dark. She could not see my piercings or tattoos. She feared me merely because I was another human, and the truth is, that in itself is a threat. I could have gotten in her car. I could have pulled her out of her car. I could have robbed her. I could have raped her. I could have killed her. This woman had no reason to think I would not have done these things, because they happen to people everyday.

This is our world. We've crammed ourselves into overflowing cities ravaged by inequalities and injustice. Under these conditions we've become disassociated from our fellow brothers and sisters. Every stranger has become an enemy. It has been this way for centuries. Every one of us has grown up with this reality. In similar and unique ways we each do our best to cope with this world. Sometimes it seems like to too much to bear. Most of the time I don't even want to look people in the eye.

Love

Jeffrey

Oh... the last minute. I'm almost, but not quite, prepared to wipe my brow of everything that has been bogging me down for the past few months. Literally as I write this I am counting down the minutes before leaving the country for the summer. I've never been out of the eastern United States, much less venturing my way through several European countries in one summer. To be honest, this sucks. Not the travel, but everything in my life pin-pointing at the exact same moment. It's the feeling that everything must be finished, yet knowing how half-assed and rushed it will be when finally calling it quits. I'm damn proud of the work I have put into this issue of *Slave*, yet every time I know it could have been more. The same translates to school, my silkscreening hobby, and even relationships. Those have been areas of great stress and confusion as of late. I'm not sure where I'm coming from anymore, and I guess getting out of this city for the summer supposedly will help. Don't call it a rut, I don't. Sometimes I think I'm just more comfortable, when I'm

distribution rates

Spread *the word* and become filthy rich in the process by distributing *Slave* in your hometown.

$6 will get you 10 *Slaves* ($.60 a copy).
$11 will get you 20 *Slaves* ($.55 a copy).
$15 will get you 30 *Slaves* ($.50 a copy).
$18 will get you 40 *Slaves* ($.45 a copy).

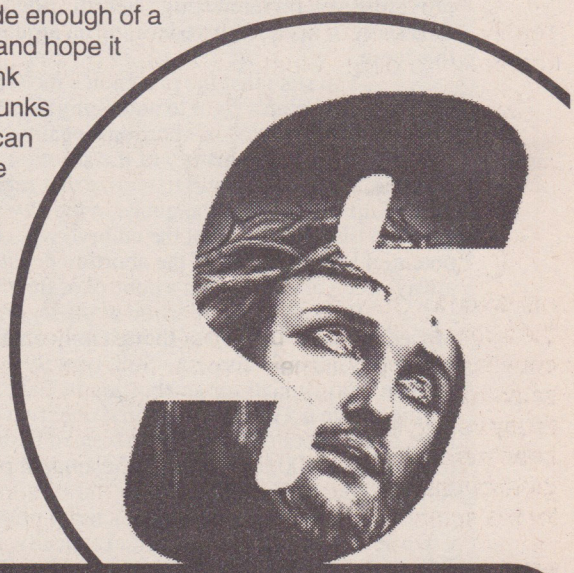
If you want less then 10 zines the price is 75 cents a copy. Prices are not postage paid so please throw in an extra buck or two to cover mailing costs. Make check or money orders out to John Rash or Jeffrey Kidder.

Give the people what they want!

the turn

not comfortable. When I moved to this town straight out of high school, I didn't know one soul I could call friend or foe in the whole damn town. Other kids got homesick, I got excited. At times I want that excitement again; the late nights terrorizing 24-hour establishments with new friends, instead of stagnating at home with old ones. Or what's worse, being too busy for even that. I love these Greensboro people, *my Greensboro people.* We will all have separate adventures this summer, and regroup in the fall. At least those of us that remain. Spring is usually thought of as the season for starting over again, yet when you're in college it's fall, each and every year. I am so fucking excited about this summer, and I'm not even in the state of mind or the mood to think of what next fall will be like. Ok, call it a rut. Instead of running on a day-to-day basis it's a yearly cycle. Summer comes and it's time to get out of town, and then when fall arrives it's time to resume business as usual for another nine months. This zine helps me keep my head on though, and here I am rushing through the part that is supposed to be my "personal introduction" to all of our collective work. It sucks to leave so much work for Jeff and Dave to complete on their own, fully expecting to see a finished zine when I return in July. I do feel that I have done a part, but not an equal one. I feel it's very important for me to do my share in this project and hopefully I've made enough of a mark on this issue. Personally, I think it's 100% better than issue #1 and hope it is just as well received. Before completely bugging out, I want to thank anyone who gave us art and writing this time around. It is vital that punks don't become *Slaves* to clip-art or borrowed graphics. These things can be incorporated into new composition on occasion, but you should be careful and selective even then. In our little counterculture borrowing all of the imagery for our zines, flyers, and CDs would be just as bad as releasing an album of music consisting of nothing but covers. It's all about punks doing art for punks, and punks supporting each other's creative ideas. That's what this whole culture is about anyway. We want to support these things, and that's what our zine is all about. I suppose that's why it's so important for me to really feel like I've been a part of it.

John



advertisement rates

1/6 a page.....$25
1/3 a page.....$35
1/2 a page.....$50
a whole page.....$100
back & inside covers....call

For deadlines get in touch. Prices are flexible for smaller labels. Make check or money orders out to John Rash or Jeffrey Kidder. Next issue we might increase the diminsions of our magazine, so call for exact sizes otherwise we'll make what you have fit. All grey tones should be screened to 85 lpi for best quality reproduction.

We'll move your units!

Please, feel free to write us and let us know what you think.

letters

Jeff,

Your article "Rethinking the Abortion Debate" (Society's Critic, *Slave* issue one), while providing several interesting scientific points, stills falls short of adequately redefining an argument on this topic.

You state that the pro-choice movement's stance of a woman's right to autonomy (i.e. choice) "sidesteps the debate" of abortions legality. If you looked closely at the history of the abortion struggle, you would begin to realize that regardless of the Supreme Court's language in the *Roe v. Wade* decision (determining that the embryo was only a potential life), the core of the abortion debate has always been about women's control of their bodies.

Prior to 1973, abortion was a legal medical procedure in 16 US states--though only obtained with a physicians's consent. Still, over 99% of the women who applied for an abortion in California during the year 1970 were granted one; two years later, the number of abortion performed in that state rose to about 100,000, roughly the amount performed there today.

However, antiabortion activity prior to *Roe v. Wade* was almost nonexistent. Logically, it would follow that even those morally opposed to abortion prior to *Roe v. Wade* were still comfortable with allowing it to exist... so long as the decision rested with physicians, at the time almost exclusively white males from middle-to-upper class backgrounds.

Not until the Supreme Court declared that abortion was a woman's right did this country see the emergence of a well-organized antiabortion campaign. Today, the anti-choice or "pro-life" movement justifies its position on grounds of morality, i.e. that it is immoral to abort a fetus. Since they regard the fetus as a life instead of a potential life, anti-choice activists equate abortion with murder.

As a male, you cannot frame the discussion of how we should counter this argument. It is akin to white people saying that they should lead people of color in fighting racism. While we can't end racism without men and white folk's active involvement, these historically oppressing groups can't play a leadership role. And I feel that focusing primarily on the life debate plays into the hands of anti-choice groups. Antiabortion activists in this state are trying to defeat a proposed bill that would ban all abortions save when the mother's life or health was gravely threatened, because they still think the bill's language is too lenient. They are this unconcerned with women's health--and our lives. Pro-life? I don't fucking think so.

Proving a fetus is or isn't a sentient being is rather moot when one considers that one of the involved parties is most assuredly a sentient being--the woman. And as a woman, I will remain pro-choice, regardless of whether or not the fetus is somehow "proven" to be a sentient being.

Bridget

Bridget,

First, I will apologize for seeming as though I was attempting to run the Women's Movement. The article in question definitely comes off that way, but that was not my intention. I wholeheartedly agree that it is not my place. Second, I still stand behind the main ideas I presented, but your letter does bring up some important facts that I wasn't aware of.

Jeffrey

Slave,

I am writing in response to "Public Education and the System", which appeared in *Slave* issue number one. I am a first year sixth grade teacher in Greensboro and I would like to address some of the questions that the article proposed. Is the education system fostering intelligent human beings or training pawns in the game of American society? How will standardized tests help students become opinionated people with individual ideas? Is the hierarchical education system simply teaching students how to survive as the low man on the totem pole? Why are teachers constantly blamed? On whom does the accountability lie?

These questions are not easily answered. Every question generates another question, and I am not going to attempt to answer any of them. I am, however, going to try to paint a picture of the educational system from my point of view, from a person living in the trenches of this established system of learning.

As an education major at UNCG, I was filled with so many ideals and buzzwords. I took the teaching methods classes, the classes that were supposed to teach me how to teach. They were, for the most part, a total waste. I did my student teaching in a kindergarten classroom, where I taught numbers, letters, seasons, and holidays. This is where I got the first taste of the frustrations of my

job. Now, as a sixth grade math and social studies teacher, I spend the majority of my time disciplining my students, calming them down, and squelching the hormones that are flying through the air.

Teaching is, by far, the most emotionally challenging task that I've ever taken on. I have eighty students. This means eighty relationships, eighty people asking me questions about everything in the world, and eighty kids driving me nuts. I am pulled in a hundred different directions at all times. On top of all this, I work with two other teachers who are my teammates. This creates two more relationships that take a toll on me.

When I started in August, I was basically handed, as all teachers are, what I am supposed to teach. This curriculum is called the Standard Course of Study. The curriculum for math is divided into seven strands: Numeration (understanding numbers), Geometry, Pre-Algebra, Measurement, Problem Solving, Graphing, and Computation. These strands are divided further into more specific goals. I was also given, as a supplement to the Standard Course of Study, a textbook. So, from these two items, I was supposed to develop my curriculum for the year. Keep in mind that I had not done sixth grade math since I was in the sixth grade. So I had to re-learn all of the things I had forgotten over the years (lowest common denominator, greatest common factor, prime factorization, etc.). If I had ten, or even five years under my belt, not only would I know the curriculum backwards and forwards, but I would also know the best way to teach it. As of right now, I am re-learning the material, learning the order I should teach it in, and how I should teach it (believe it or not, there are infinite ways to teach something). In the meantime, I am dealing with disrespectful students, fighting students, dozing off students, crying students, and everything else you can think of.

In a nutshell, I am trying to say that as a teacher, I am surviving. I am learning. I am trying. How does what I have told you about my job answer the aforementioned questions? It doesn't. I am just trying to paint a picture of my world.

It is true, everything in education seems to be standardized, sanitized and industrialized. Every quarter, the students take a CRT (Criterion Referenced Test), to help prepare for the EOG (End Of Grade Test). EOG's come in four flavors, Math, Reading, Social Studies, and Science. Every spring we also give a writing test. End of Grade and writing tests are used to pigeonhole students. The scores are what is used to determine class placement. These test are standardized. This means that the directions are read by a robot-like proctor, bubbles are filled in, and the rules and regulations are followed to a tee.

Much importance is placed on these test scores. I heard all about scores when I started in August. I've heard about scores all year long. Now, in May, I am living and breathing the End Of Grade Test. I've been brought to tears just thinking about how I may be judged if my students don't do well. All teachers are talking about is reviewing for this test. It is driving me crazy.

Now for even more pressure. The entire state of North Carolina is under the ABC Plan. This means Accountability Based Curriculum. Under this plan, schools are rated according to their EOG scores. Schools whose students scored highest in the county are rewarded monetarily. Schools whose students scored lowest on the test have an "assistance team" placed in their school. They receive no monetary reward. Teachers in the low performing schools must take a general knowledge test and principals risk losing their jobs.

I agree with accountability. I am the one getting paid to do this, right? But isn't the ABC plan encouraging teachers to teach to the test? If we are being rewarded and punished according to our student's scores, then our motivation lies in boosting the test scores at all costs. Free thinking suffers. Individuality suffers. Learning for the sake of learning suffers.

On top of the loss of these virtues, teachers are being asked to teach to a test that they are not even allowed to see. I am guessing and taking other teachers' word for what is on this test. Why should I be held accountable for my students' scores on a test that I have not even seen?

The entire focus of this ABC plan seems to be on the accountability of teachers. Does the effort of students play a part in this? What if there is a student who never pays attention and never puts forth any effort? Am I responsible for their score? Yes, I am partly accountable. So are the students and their parents. If learning is not valued at home, how can the students value it at school? There are parents who blame teachers for every problem their child encounters. That is a cop out. I am doing my best, as a teacher, to help my students be prepared for this damn test, to help them learn common sense math, and to help them learn a little about getting along in this world. I am doing all I know how to do. Should I be responsible for the student who chooses all C's on the bubble sheet? I don't understand why teachers are the only ones responsible for these scores. Education is a team effort—students, parents, teachers, and the entire school have the responsibility.

Are schools and teachers training students how to survive in a hierarchical society? Yes, I suppose they are. How do I remedy that? All I know is that it is impossible to teach anything to a room full of 28 twelve year olds without some kind of authoritative structure.

There are so many complaints that can be made about our education system in North Carolina and in the nation. We could complain all day long. Change will only happen when people get involved. If you have the patience for it, be a teacher. Encourage children to always seek and love knowledge. Teach them that they are smart, even if it is not in math. If you don't have the stomach for teaching, go to school board meetings. Ask questions. Write your local leaders. Most importantly, when we have children, as far off as that may seem for the twentysomethings, get involved in their learning. Work together with their school, for change on a local level. Education is not only the job of teachers, it is everyone's job.

Jennifer Hatley

Slave,

This is a great chance to speak my mind, to share those scattered and random thoughts, the ones most dangerous to the conventional mind. How often does one receive a proper forum for truly open discourse? What can a single person say to the readers that will elaborate on their own concerns? So many topics of debate, endless...a sea of information and chaos. Anyone up for fishin'?

Lets face it. It takes time to read. Plain and simple. Many of you right now have other things you could (or should) be doing. You don't have the hours to spend wrestling with American involvement in the silent discrimination imposed on third-world countries whose gov'ts we cant control, or the plight of the underwater buffalo who is being tricked ashore by the residual effects of ELF radiation. We don't blame you. Who could care less, right?

You'd be surprised.

Right now, there are people who dedicate themselves, sometimes their families and friends, to causes they believe are dire in nature. They might be right, but do they have all the information? Or just **one** side of the story?

To understand different viewpoints on topics of debate one must realize the importance of diversity and dispersion of informational sources. Crawl out that anti-social shell you call home, turn off the damn television for an hour or two (it won't hurt), go to a library, a bookstore, read. Try out the numerous newspaper and periodical sources available. Don't have time? So what can you do?

Organize.

You've got friends. Friends who like to read subversive literature, night owls who eavesdrop at the local watering hole. Corral 'em up once a week and talk, find out what makes them squirm. Par off into your favorite topics of dissent and discuss, or even better, separate research surrounding one topic to different people. Knowledge disperses best under communal circumstances and large networks of topics can frustrate an individual, so experiment with what works.

Of course, this piece wasn't meant to be an attempt at a handbook for the would-be revolutionary, but if one so happens to incorporate this into his doctrine, I have demonstrated my own manifest. Onto the object of my obsession.

In 1962, two ultra-alienated students at the University of Michigan founded the SDS, Students for a Democratic Society, whose ideology concentrated on the deconstruction of racism, the Cold War, and poverty. Relevant to their times, and ours as well, were the issues presented in the writings of C. Wright Mills, a sociologist in the 1950s, which discussed the formation of the "power elite" in modern America.

The elite in Mills writing were arranged in positions with high concentrations of power and information. The occupations of men in power varied, but the main point was not only the sublimation of power decisions, but also the lack of use of those powers which could be beneficial to the ordinary individual. If and only if the institutional organ were harmed, would the power elite which controls the mechanism of action in the system, begin to act.

So, the SDS adapted this sociological tech into post-Industrial thought: students, not workers, would be the catalyst for social change. Strikes on campuses of paralyzed, impersonalized, and highly bureaucratic universities riddled the nation. Students died. Much like workers protesting for the groups like the CIO and IWW did in the mid-30's.

It is important however to point out that there have been many social reform organizations that start out civil, but lose purpose, that gain to much internal political weight, and finally collapse into separate factions of different ideologies, becoming violent and disorderly.

Sounds like fun, huh?

Well, it is inevitable, things fall apart. The center cannot hold. The bald endangered organic emblem of the United States is fatally wounded by a drunken, overweight, hillbilly who always votes Republican, always drinks Budweiser, buys only "Made in USa", and who realizes not who and what serves in his best interest. He only does it because that's what he knows.

Organizations founded on diverse and open democratic debate can flourish as did the government we now survive under, willingly or not. If FAQtions are **intentionally** woven into the design, there should be little fear of information gaps and member dissidence. Well, as long as every participating member is taken care of.

In this decade, as this society moves away from the post-Industrial era and into the Information era, we must grasp from our predecessors what they have learned, what they have forgotten. The individualist philosophies prevalent in our culture that we have learned may cause us to forget that we operate only with the co-operation of individuals collectively.

Which brings us back to the importance of information networks.

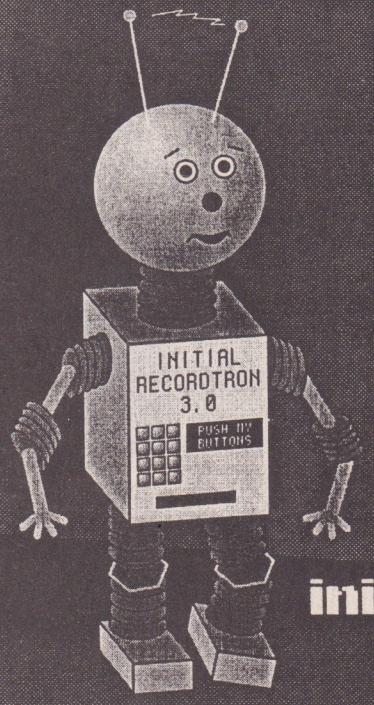
Grow one. Break out of your grind. Cliques suck. Aid the needy, relate to them, but don't ostracize the rich because they are. From experience...it can make you choke listening to some schmo go on about petty market exchanges and relations between oil conglomerates. Learn the system, be ready to tighten its reins or drive in the spurs, but first you must understand it, let it understand you as well.

Buy a large quantity of independent and/or underground newspapers and demonstrate your generosity of anti-propaganda-propaganda. Give them away. People eventually disseminate information, but why wait? Who knows what you'll miss? Or more importantly what they'll miss.

Undoubtably someone you know, has something inside their braincase that would enhance your interpretation of a subject you thought of as benign. You'll find out. I have faith. Awaken those many who sleep around you, their dreams may hold something for you as well.

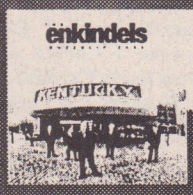
Jonathan Hall

Please don't destroy the machines.





Despair
KILL
7" $3.50, CD $6



The Enkindels
BUZZCLIP 2000
LP $8, CD $9



Slugfest
LIVE (LTD. EDITION)
7" $3.50



Metroschifter & Shipping News
CD $8





Boy Sets Fire
THE DAY THE SUN WENT OUT
LP $8, CD $9

initialrecords.com

Out next: new INK AND DAGGER "The Fine Art of Original Sin" LP/CD

INITIALRECORDS PO BOX 17131 LOUISVILLE KY 40217 + TEL 502.589.1003 FAX 502.589.1007 + Send $1 for our 64-page catalog with over 1000 items, $2 outside USA

TIRED OF FEELING LIKE A CORPORATE CHUMP YET?

SUCKER

Sick of paying high prices to corporate record stores & still not being able to find all the indie releases you're looking for? Well, if so, check out VERY Distribution & Mailorder. We offer over 300 different labels and specialize in hardcore & punk rock, plus we even carry indie rock, ska, and metal stuff, too. We've got a huge 120+ page catalog, offer fast, honest, & reliable service, and we even accept all major credit cards. So what's the difference between us and them, you ask? Simple. We actually give a shit & listen to a lot of the music we sell, and we don't just see indie labels as a dollar sign or a new trend. How's that old saying go? I think it goes "by the kids, for the kids". Plus we sell stuff for a hell of a lot cheaper (i.e. most full length cds are priced from $8-$12, t-shirts for $12, lps for $6-$8, etc), and we've got tons of vinyl, too. So you want to find out more? Just send us $2 (US), $3 (world) for a copy of our latest mailorder catalog. It's fully descriptive, and filled with tons of cds, vinyl, cassettes, videos, zines, clothing, stickers, & more. So break away from the corporate stranglehold they've got on you, get off your lazy generation X ass, and send a few dollars to:

mailorder very® distribution

p.o. box 42586
philadelphia pa 19101-2586
usa.

www.verydistro.com

.FALLRECORDS.

.bad graphics, even worse music.

Justin Bailey

"Everything but Carroll Fulmer" CD $5ppd. 10 songs. Like J Church or Jawbreaker except from North Carolina. Selling fast. 5 bucks, 10 songs, can't beat that. Buy it damnit! (f007)

Orlock

"Imposter/Maidenhead" 7"

Ex-Hose Got Cable band. Follows up their first 7" release. It's much heavier and darker this time around. Evil is the word. (f006)

Twenty Seven Hours, Republic of Freedom Fighters split 7" (f005)

27 hours' first release, Roff's last. See the HaC review then order one.

A Tradition of... 7" (f004)

w/Agathocles, Enemy Soil, Warsore, Damad, 27 hours, Slight Slappers, Stack, Forgardur Helvitis, and Gentle. (few left)

Hellbender, Griver split 7"

We've got plenty now that we've decided to reprint the covers. So order one. When this one is gone, it is gone forever. Both bands are a little more speedy here. (f003).

Rentamerica/Polestar split 7"

Let me tell you, I'm tired of looking at these. You can get one for $1 if you order something else. Don't even try sending a dollar alone! (f002)

Essoasso/Loud Pipes split 7"

These just magically appeared. Same deal as (f002), Essoasso died a long time ago. Loud Pipes are kick ass Swedish punk/thrash. Worth your dollar.

Etc.
Griver s/t Lp $6
In/humanity 1st lp. $6
893 FNB comp CD $6
w/griver, 27 hours, orlock, quadiliacha, +more
7"s are $3ppd.
Pay to "Jason Ashe"

FALL RECORDS
7121 QUAIL WOODS RD
WILMINGTON, NC
28405-7027
fallrecs@aol.com



Records & Stuff We Sell:

115. **LUNGFISH** 'Artificial Horizon' * (C)
114. MAKE-UP 'Blue + Beautiful + Him + Her + Shoes' on Video VHS or PAL (E)
113. MAKE-UP 'In Mass Mind' * (C)
112. SMART WENT CRAZY 'Con Art' * (C)
111. BLUETIP 2-song 7" (A)
110. FUGAZI 'End Hits' †* (C)
109. HAPPY GO LICKY 11 live songs CD (E)
108. AUTOCLAVE 11-song posthumous CD, all previously released. CD (D)
106. LUNGFISH 'Indivisible' * (C)
105. MAKE-UP Recorded live at the Five Chins in London. 'After Dark' * (C)
101. BLUETIP 'Dischord No. 101' * (C)
90. FUGAZI 'Red Medicine' †* (C)
40. MINOR THREAT CD has every song! (E)
14. DISCHORD 1981 "best little" Minor Threat SOA GI "finish Brigade" reissue CD CD (D)
13. MARGINAL MAN CD (G)

NEW (SOME) PRICES, including postage, in U.S. $:

		U.S.A.	SURFACE Canada & Mexico	Airmail
(A)	7"	3.50	4.50	6.50
(C)	LP	9.00	11.00	14.00
(D)	CD	10.00	11.00	13.00
(E)	MaxiCD	12.00	13.00	15.00
(G)	CD single	4.00	5.00	7.00

* regular CD price $/ † Cassette, price @/ *†CD single, price ⑥

We accept Visa / MC / Discover - Call (703)351-7507 or Email or Fax us
http://www.southern.com/dischord/
dischord@dischord.com
Stores: We deal direct. Write us or fax us at (703)351-7582

Illustrated CATALOG! please send one US $ or 4 US Stamps or 4 IRCs.

DISCHORD

For a plain but complete LIST of records, send us a US stamp or an IRC.

3819 BEECHER ST. NW, WASH., D.C. 20007-1802





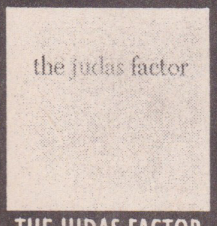
Post Office Box 248 • Arlington, VA 22210-9998

http://www-personal.umich.edu/~adysart/lovitt/ also available: Sleepytime Trio LP $6 (supplies limited), new 2-sided Sleepytime Trio shirts $10



OUT JUNE 22

MOST PRECIOUS BLOOD
CD & LIMITED PICTURE DISC



THE JUDAS FACTOR
debut 7"/CDS



SILENT MAJORITY
based on a true story CD

MINDSET OVERHAUL
The
Wreck-Age & Exit Sampler
with
30 Incredible Songs
from
19 NYC-HC Bands
in an
Awesome Packaging
for
Only $5.00!!!



INDECISION



EXIT
A Division Of Wreck-Age

[Picture Disc Price Same as CD - Sampler Price Same as CDS] • U.S.A. $10 CD, $3 7", $5 CDS • Canada $11 CD, $4 7", $6 CDS • Europe $12 CD, $5 7", $7 CDS • Asia $14 CD, $6 7", $8 CDS

www.wreck-age.com • E-Mail: exit@wreck-age.com • Cash, Check, M.O. To Wreck-Age, P. O. Box 263, New York, NY 10012, U.S.A.

book

reviews and descriptions

Education is absolutely crucial to the hardcore movement, and our quest for knowledge must go deeper than song lyrics. Pick up a book and educate yourself.



Nicaragua: Land of Sandino

Thomas Walker. Westview Press, Boulder CO, 1991 (3rd edition).

This is a 172 page academic book on the history of the Nicaraguan Revolution which took place from 1979 to 1990. This is a powerful work. Many times while reading *Nicaragua* I had to put it down to allow my heart rate to settle, and calm the growing rage within me. This book is so emotionally charged because it is the history of Nicaragua. Within that history is a tale of US intervention, manipulation, and destruction. Learning about the Nicaraguan revolution is to understand United States' imperialism and our real role in world affairs.

To understand what happened in Nicaragua from 1979 to 1990, Walker goes briefly into the early history of the country (pre-Colombian to the mid-1930s). Nicaragua gained its independence in 1823, and its history both before and after has been far from smooth. As the 19th century came to a close the United States had both financial and political interests within Nicaragua. Nicaragua was a major producer of cotton, sugar, beef, gold, and most importantly coffee. Nicaragua was strategically placed within the "US sphere of influence in Central America," and was also "an ideal site for a second transisthmian waterway." By the turn of the century Nicaragua was in turmoil. The liberal bourgeoisie backed by an army of workers and peasants had set out to regain control of the economy from the United States. In 1912 US troops were stationed within the country to protect the US interests there. The United States would keep a military presence in Nicaragua for the following two decades. This presence did manage to keep US investment and the pro-US government safe, but did little to halt the growing insurrection against such institutions. In 1927 Augusto Cesar Sandino started a new and invigorated struggle against US imperialism. Sandino's struggle would last until 1933 when the liberal candidate Juan B. Sacasa was elected president, and US troops were withdrawn from the country. Sandino's war was more than just a military action. During this period a social revolution also took place. The people within the areas Sandino and his men operated joined together to protect the cause. This period also saw the people working together collectively to form cooperative farms which allowed them to break free of the traditional system of subjugation and poverty. After six years of fighting the US found themselves in a losing battle with Sandino. The US finally withdrew from the country. Sandino and his men were more powerful than ever, but they laid down their arms because they thought their goals had been reached. Within a year Sandino was assassinated by the Nicaraguan National Guard under the command of the soon to be dictator Anastasio "Tacho" Somoza.

Anastasio Somoza, and after his assassination in 1956, his two sons, Anastasio and Luis, ruled Nicaragua either directly or indirectly from 1937 until 1979. Tacho Somoza's formula for rule "was rather simple: maintain the support of the [Nicaraguan National] guard, cultivate the Americans, and co-opt important domestic power contenders." To carry out this formula Somoza kept a forceful grip both economically and militarily over the country. He was also a major advocate of US business. Franklin Delano Roosevelt once remarked, "Somoza might be an S.O.B., but he is *our* S.O.B." In 1961 the Sandinista National Liberation Front (FSLN), who took their name from Sandino, formed. The FSLN rose from radical worker and student groups. That same decade many other important political and social groups came into existence all with the same goal of ridding the country of the Somoza clan and the US imperialism that spawned them. Historically Nicaragua has been a very poor country, even by Latin American standards, and this poverty only grew during the Somoza years. By 1972 this situation had reached a boiling point. On Christmas day in 1972 an earthquake which claimed the lives of over ten thousand people occurred. The millions of dollars of international relief money sent to help with the devastation caused by the earthquake was channeled into the Somoza clan's own pockets. "It was at this point that open expressions of popular discontent with the Somoza regime began to surface." Somoza's corruption even began to turn former allies from the business elite against him. In fact many younger members of the elite joined the FSLN at this time and the Sandinistas were actually backed by some sectors of the business community.

On January 10, 1978 Pedro Chamorro, a internationally renowned newspaper editor, was assassinated. The orders for his assassination came either from Somoza or those close to him. "This dramatic assassination was the final catalyst for a war that culminated in the complete overthrow of the Somoza system eighteen months later." A general strike was called that lasted for over two weeks with an 80-90 percent effectiveness. The FSLN attacked the National Guard headquarters in several cities. There were student and labor strikes, huge demonstrations, and civil uprisings within the cities. The 12 prominent and radical anti-Somoza and pro-FSLN businessmen, professionals, and clergy, known simply as The Twelve, returned, in defiance of Somoza, from exile as national heroes. After a letter Jimmy Carter had written Somoza congratulating him on his *promise* to improve human rights was leaked to the public "the FSLN decided to set in motion plans for its most spectacular guerrilla action to date, the seizure of the National Guard Legislative Palace." Operation Pigpen, as it was called, allowed the FSLN, who entered the Palace dressed as elite guards of Somozas son, to take over fifteen hundred bureaucrats and legislators hostage within minutes. This "humiliating defeat" for Somoza gave the Sandinistas $500,000 (US) in ransom, airtime on the radio and space in the press for an anti-Somoza statement. The guerrillas were given passage to Panama and Venezuela and were considered national heroes. This daring act by the FSLN created even more turmoil for the government and even greater solidarity

for the people of Nicaragua as the various social and political groups worked together to bring Somoza down. On July 19, 1979 the last pillar of the Somoza dynasty crumbled as the FSLN captured Managua, Nicaragua's capital. It is very hard for an American to understand the unity, solidarity, and collective joy Nicaraguans shared together when the Sandinistas took control of the country, but the FSLN victory was truly a case of people dancing in the streets.

The revolutionary government gradually grew and matured over a period of years. In the beginning it was informally, but centrally, controlled by the Sandinista Directorate (DN), a nine person council formed from the three former factions of the FSLN. The DN was based on consensus decision making and no member ever resigned or was replaced. The Sandinistas were heavily influenced by Marxism, especially in regards to their understanding of the capitalist structure and imperialism, which had kept their country in chains since colonial times. The Sandinistas set out, in their own words, to create "a just, free, and fraternal human life in our fatherland." More acutely they attempted to create, "an economic system that would not only eradicate past abuses but also transfer the 'center of attention' from the privileged minority to the exploited 'masses." Perhaps the most important aspect of the Sandinista system was that it did not adhere to any preconceived ideology, but remained open and flexible while implementing their goals. The Sandinistas did socialize some industries and land and numerous peasant cooperatives were formed, but private industry was allowed to exist. The nature of ownership and the business system itself had "changed significantly," though. Michael Gorbachev confided to Daniel Ortega, the FSLN's most prominent figure, that the Sandinistas system, which provided land to peasants, allowing them to become landowners, "was the right system to follow" and would allow Nicaragua to avoid "committing the errors... the USSR... [and] eastern bloc countries had committed." In 1984 Nicaragua held the first truly free election in its history. The electoral law was derived from European models and the government received technical assistance from the Swedish Electoral Committee. Unlike the 1984 elections in El Salvador (which the US supported as clean and fair), where voting booths were clear, ballots numbered sequentially, and voting mandatory, the Nicaraguan elections were considered by the plethora of international observers watching over the elections with keen and critical eyes completely democratic, private, and not coerced. 75% of all voting age Nicaraguans participated in the elections (compare that with the United States). Even though there were three alternative parties to the right and three to the left of the FSLN, the Sandinistas candidate, Daniel Ortega, still captured 63% of the vote (compare that to the United States as well). Even with their landslide victory and the international observers (the author was part of the LASA Observer Delegation) who considered the election one of the most democratic in all of Latin American history, the United States contended that the FSLN victory was a farce.



The revolution of Nicaragua provided the economic and political means for a better life, but its ramifications went much further than that. The Nicaraguan revolution created an environment in which national solidarity was a binding social force within the country. This is most evident in the massive number of people who volunteered their time to help with the FSLN's monumental social, political, and economic programs. The cotton harvest of 1981 received incredible support from urban white and blue collar workers who made up for the lack of rural labor. The most striking example of Nicaraguan's commitment to work together for the betterment of the entire country came in 1980 in the Literacy Crusade. In this country with a total population of less than 4 million people, 60,000 men and women volunteered their time to travel to rural areas to teach Nicaragua's largely illiterate population to read. 25,000 more volunteers stayed in the cities to educate people at night. In the five months that this campaign took place illiteracy dropped from over 50% to less than 13%. The Literacy Crusade won the United Nations Educational, Scientific, and Cultural Organization

book

(UNESCO) award for the best program of its kind. The Crusade was also not a one time affair. It was followed by other literacy programs and "the beginning of a massive adult education program aimed at eventually lifting all Nicaraguans to the equivalency of a minimum of four years of schooling." Enrollment at all levels of education had doubled by 1982, and by 1983 Nicaragua had a illiteracy rate of only 10%, one of the lowest in all Latin America.

The Nicaragua Revolution was truly a war of liberation. Liberation from a brutal and corrupt dictator and the system that maintained him. Walker doesn't go into too much detail about just how many people were murdered under the Somozas' rule or how many more starved to death because of their policies, but the numbers are immense. What we do know is that the Somozas profited from their behavior. "By the time the dynasty was overthrown the family had accrued a portfolio worth well in excess of $500 million (US)--perhaps as much as one or one-and-a-half billion dollars." In just ten years Anastasio Somoza's uncle, Luis Manuel Somoza had managed to misappropriate an excess of $30 million (US) from the national energy agency. Throughout the Somozas' reign there was never any question that they were S.O.B.'s, the only important issue was that they were *our* S.O.B.'s, and US policy reflected this in our wholehearted support of the regime. By the mid-70s Somocista style economics had started having a negative effect on US business. The US position was to replace Somoza, but only with another pro-US puppet, and when the Nicaraguans rose up to take control of their own destiny and fight for justice the United States stood in the way from day one.

reviews

For the first year of FSLN rule Jimmy Carter was president of the United States. "Though not pleased with the Sandinista victory, his administration had decided to make the best of it, offering economic aid with strings attached in hopes of manipulating the Sandinistas in a direction acceptable to conservative Washington." That year would be the "quiet before the storm." In the fall of 1980 Ronald Reagan was elected president, and by 1981 "US economic assistance to Nicaragua was terminated and the administration began to allow anti-Sandinista paramilitary training camps to operate openly in Florida, California, and the Southwest." In December of that year Reagan signed "a directive authorizing the CIA to spend $19.8 million to create an exile paramilitary force in Honduras to harass Nicaragua." This "surrogate war and associated forms of economic aggression impacted on social conditions in a variety of ways." The first military actions started that same year, and by 1982 counterrevolutionary (Contra) attacks increased to a level where they had a direct and serious impact on Nicaragua. "130 teachers, 40 doctors and nurses, 152 technicians and 41 other professionals were killed." Murders and harassment of this nature created a situation where many people were rightfully scared to continue working in progressive jobs. The largest threat from the Contras came not from killings and intimidation, but from the economic damage they inflicted and the cost the FSLN incurred trying to combat them. Hundreds of millions of dollars worth of social and economic infrastructure, such as bridges, oil-refineries, mines, and grain storage facilities, were destroyed by the Contras by 1985. By 1984 the CIA coordinated recruitment, training, arming, and stationing of the Contras in Nicaragua had increased to over 30 times to a force of 15,000 ("a proportionately equivalent invasion of the United States would number over 1,280,000"). CIA personnel also became directly involved in the destruction of oil-storage facilities and mines at this time. In order to protect themselves from the Contras the Nicaraguan government was forced to drastically increase the size of the military. The Sandinista Army swelled to over 40,000, and "military hardware such as helicopters, propeller driven aircraft, artillery, antiaircraft equipment, troop transports, and light weaponry" were all purchased. Such expenses resulted in the government having to cut many of its earlier social programs, and thrust the country into serious social and economic turmoil. In conjunction with military aggression, which cost Nicaragua over $9 billion in direct and indirect damages, and 8,965 dead and 20,064 wounded (not including Contras), the US set out to strangle Nicaragua through direct economic and political means. In 1982 "the United States used its central position in the World Bank and the Inter-American Developmental Bank (IDB) to cut off the flow of badly needed multilateral loans." The Standard Fruit Company, due to domestic pressures within the US, pulled out of the country in 1982. The quota for sugar exports to the United States was cut by 90% in 1983. The US also tried, though not too successfully, to prevent other countries from trading with Nicaragua.

The Nicaraguan Revolution was brought to an end in the election of 1990. Nicaraguans were rightfully tired of war, and the United States was aware of the growing desperation within the country. In fact this was the sole purpose of the Contra War, to create a situation where the people of Nicaragua could no longer afford to support the FSLN. The US used millions of dollars to create the National Opposition Union (UNO) out of "14 disparate microparties." According to the US State Department itself, the United States decided to "micromanage the opposition..." President George Bush made very clear his support of UNO candidate Dona Violeta Barrios de Chamorro. It was also ex-

pressed that if, and only if, Chamorro became president would the Contra attacks, which had been increasing, end. Chamorro's election also promised an end to the US economic blockade and the flow of US aid which the country so badly needed. "The voters of Nicaragua had a stark choice: Vote for the FSLN, which, though it promised to defend sovereignty and promote social justice, was apparently powerless to end war and the economic blockade; or vote for the UNO, which, though its candidates and leaders had very questionable records on the issues of sovereignty and social justice, appeared almost certain to be able to end the military and economic aggression." As the Sandinistas have said, the people were voting with a "gun held to their heads." Chamorro received 55% of the valid presidential votes (Ortega received 41%). Almost immediately after her election Chamorro set out to follow Washington's pro-business wishes. Nicaraguan economics were returned to "private commercial agro-export." Public employees were fired, agrarian reforms were dismantled, and, in general, all achievements attained by the Sandinistas were undone, or given very little government support.



This is a great book, and Walker is an excellent writer. He has travelled to Nicaragua on many occasions and has an intimate knowledge of the country. He gives a thorough understanding of the history of the Nicaraguan Revolution. He allows you to feel the Nicaraguan's sense of desperation, hope, joy, and despair. It's a quick and enthralling read. This is highly recommended.

Solidarity Unionism: Rebuilding the Labor Movement From Below

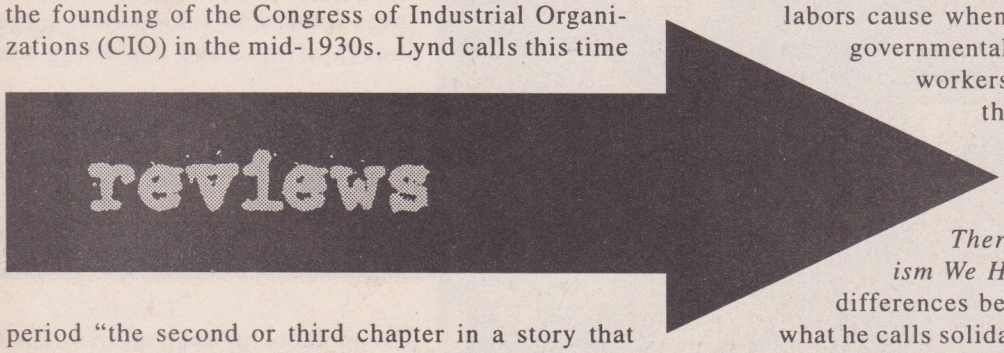
Staughton Lynd. Charles H. Kerr Books, Chicago IL, 1991.

Solidarity Unionism is a short yet comprehensive examination of more democratic modes of organization taken on by workers. Its sixty-three pages are an expanded version of a speech given by Lynd at the second Conference on Worker's Self Organization in May of 1990. Plainly written and to the point, *Solidarity Unionism* is aimed at rank-and-file activists and is meant to be used as a tool for further organization. Lynd does not hold up any particular party line or program, but instead leaves the whole discussion open on the direction a new substantial worker's movement might take.

One of the most amiable features of *Solidarity Unionism* is that Lynd draws from his own personal experience as a labor activist and lawyer. In doing this Lynd sets a sincere tone that is followed throughout the entire book. In chapter one, *The View From Youngstown*, Lynd gives concrete examples of specific groups in his hometown that have proven that alternative modes of organization are possible and effective *right now.* One of these groups is The Worker's Solidarity Club. The WSC was formed out of classes that were held at the hall of Utility Workers Local 118. Local 118 had been through a long strike and a core group of individuals were determined to provide tangible strike support for other workers. The group sponsored a series of discussions on what had gone wrong with the labor movement and at the end of these discussions the group found itself wanting to take a more active role. The WSC can be best described as a parallel central labor union. In this respect the WSC is very much like a General Membership Branch, or "mixed local," of the Industrial Workers of the World (IWW). It is a place where workers from all trades and unions can go for support in whatever struggle they might be involved in without having to wrestle the giant bureaucracy existing business unions maintain. The WSC is extremely informal and there are no officers save for a treasurer. There are no dues but hundreds of dollars have been raised by passing the hat and by selling bright red suspenders with "Workers' Solidarity" screened on them. This chapter contains accounts of some of the actions the WSC has taken; everything from building support for striking hospital service and maintenance workers, to writing leaflets that would appeal to scabs crossing a picket line, to helping workers in unorganized shops form a union. Through descriptions and accounts of The Worker's Solidarity Club and others in Youngstown, Lynd brings some constructive criticism of existing trade unions to the fold. Although he

opposes so called "right to work" laws he still feels that solidarity unions should not require compulsory membership. Lynd also points out that the method of WSC and others is based in direct action, not merely filing a grievance. In describing the various groups in Youngstown Lynd's objective was to show that not only are groups like WSC possible, they are necessary. In the closing section of this chapter he states; "I want to suggest, as a hypothesis to be tested in the course of our common work, that the time has come to break with the forms of organization of the existing labor movement. This doesn't necessarily mean working outside existing unions. It means that whether we work within or outside existing structures, we must self-consciously seek the emergence of new forms. I want to suggest that trade unions as they exist in the United States are structurally incapable of changing the corporate economy..."

To understand why the labor movement in this country is so incredibly impotent (only about 12% of the American workforce in unionized) we must understand what role government sponsorship played. In chapter two, *What Happened in the 1930s,* Lynd explains this breakdown along with telling the story of worker organization prior to such sponsorship. Workers, labor lawyers, and historians uniformly make the mistake in thinking that the U.S. labor movement began with the founding of the Congress of Industrial Organizations (CIO) in the mid-1930s. Lynd calls this time



period "the second or third chapter in a story that began earlier...". What John L. Lewis and other founders of the CIO did was to seize upon the energy that was generated by worker self organization between 1933-35. Rank-and-file organization before the passage of the National Labor Relations Act (or Wagner Act) and before the founding of the CIO held some very common features. Lynd says of these organizations; "They were generally organized from below, by committees of ordinary workers who teamed up with others in their shops and with other workers in the community where they all lived. And they relied on direct action, above all on the strike." CIO unions came into play in the context of the National Labor Relations Act (NLRA) and came into being with the purpose of becoming the sole bargaining unit for workers certified by the state. This move was opposed by the various radical elements of the labor movement of the day. In a letter to Senator Robert Wagner, primary sponsor of the NLRA, Mary Van Kleeck of the ACLU explained why the ACLU would oppose passage of the act: " the danger is that the effort to regulate industrial relations by requiring of employers certain "fair practices," while appearing to impose those obligations upon them, necessarily brings the whole subject within the scope of governmental regulation. This involves a certain assumption as to a status quo. To prevent or discourage strikes which have for their purpose gradual increase of workers' power in a period when fundamental economic change in the ownership of industry can clearly be envisaged may only serve to check the rising power of the exponents of human rights, and indeed to protect private property rights in exchange for obligations which are likely to be merely the least common denominator of industrial practice." Even before the NLRA was passed in 1935, it's opponents correctly anticipated the ultimate demise of any type of labor movement that would seriously challenge the capitalist class of the U.S.

From it's very inception the CIO has been committed to what Lynd calls "contractualism." That is, committed to a legally binding contract between boss and worker that (a) forbids strikes for the continuance of the contract, and (b) places management decisions with the employer. Also within CIO contracts (especially to this day) one will find the "management prerogative clause" which gives the company exclusive rights to any and all managerial decisions. This is an important aspect to examine. John L. Lewis and other founders in the CIO have gone down in history as champions of labors cause when, in fact, they helped set the governmental machinery in place that binds workers from taking direct action on the job and would eventually strangle the militancy out of the labor movement.

In chapter three, *Is There an Alternative to the Unionism We Have Now?*, Lynd lays out the differences between business unionism and what he calls solidarity unionism. Lynd supports his critique of existing trade unions and top down organization by giving examples in history when alternative modes of organization have been effective. Finally he begins to define a bigger picture in the form socialism-what Lynd calls "the only practical alternative to capitalism." Another strikingly refreshing characteristic of Solidarity Unionism that is exhibited in this chapter is Lynd's obvious commitment to non-sectarianism. Lynd pulls on no party line of any sort. In his descriptions of these alternative forms of worker self organization Lynd states; " I am anxious not to be understood mechanically or over-literally. Labels are not important. The art of this new kind of organizing is to discern where solidarity unionism is beginning to happen, and to help it take shape and sustain itself."

Quite frankly, *Solidarity Unionism* is essential reading for all those concerned with the present sad state of affairs the United States' labor movement can be found in. It is simple but not condescending in its approach. It is like a wrench or a hammer in that it is a tool to be used by activists today. Lynd realizes there is no Viagra for the labor movement, there is no quick fix

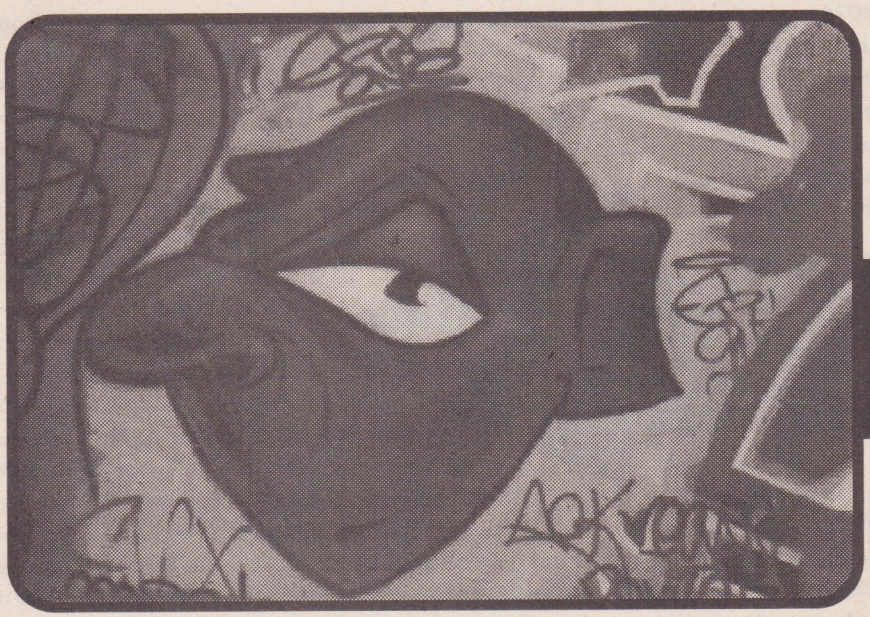
to hundreds of thousands of years of oppression leveled by a privileged class of people. Instead he suggests that the seed of working class resistance can be planted today in our unions, in other democratic forms of organization, in our relationships with other workers in other countries, and in ourselves. That seed, the seed of solidarity, will one day be harvested by working people everywhere.

Solidarity Unionism was printed by the Charles H. Kerr Publishing Co. Founded in 1886, Charles H. Kerr Publishing is probably the oldest running publisher of labor related material. This book was printed on recycled paper and produced by union labor. For more info on Charles H. Kerr you can write to PO Box 914, Chicago Illinois, 60690.

Year 501: the Conquest Continues

Noam Chomsky. South End Press, Boston MA, 1993.

After reading *Year 501* I understand why some people find it amazing that I like reading Chomsky.



book

Unlike *At War with Asia, Necessary Illusions, Pirates and Emperors*, and a few others I've read which are fact filled, intriguing, and witty, this is fucking murder. This book is boiling with information, but that's its drawback. It is just too much to digest. The first 150 pages of this 288 page book are just a blur. But, if you are ready to undertake a serious reading journey or just want to skim through something and pull out a few useful facts *Year 501* is not a bad place to spend your time.

Year 501 derives its name from Columbus's voyage in 1492. Starting with the discovery of the New World, colonialism and imperialism became a driving force for the dominant nations of Europe, and later the United States. In this book Chomsky details the many important, and often overlooked, aspects of these conquests. As with any Chomsky book, one of the main focuses is on the state and media role in circumventing the truth and promoting accepted idealogies. The overall theme of this book is that from the days of conquistadors plundering the Incan empire, to the British Opium Wars with China, to today, nothing has really changed. The conquest of powerful Western nations over their weaker neighbors is still continuing. It is just "old wine, [within] new bottles."

Part three and four of this four part book are the most interesting and most digestible. One particular chapter of interest is "The Tragedy of Haiti." Haiti became a republic in 1804, making it the second republic to be established within the New World. It was also the first "free nation of free men to arise within, and in resistance to, the emerging constellation of Western European empire." From the start, relations were rough between the US and Haiti. After numerous displays of force between 1849 to 1913, the US invaded Haiti in 1915. During this invasion "Haitian historian Roger Gaillard estimates total deaths at 15,000, counting victims of repression and consequences of the war which 'resembled a massacre.'" No elections were allowed during this occupation. The US reestablished the "internal class/racism oppression that goes back to the days of French colonialism." As the United States took over the politics of the country foreign business poured in taking over large tracks of land and exploiting the cheap labor of the impoverished nation. After 20 years we pulled out leaving the National Guard in charge. Although we were no longer running the country we made sure all decisions met our business needs. By the 1950s the Duvaliers, Papa Doc and later Baby Doc, were running the country with firm US support. The Duvalier dictatorship was an iron fisted and murderous regime only interested in their own wealth and power. In the 1970s thousands of people attempted to flee the country. In 1981 out of 24,000 Haitians taken in by the Coast Guard only 11 were granted asylum as political refugees (compare that to 75,000 out of 75,000 Cubans). In 1985 Baby Doc was declared "president of life," and Ronald Reagan "certified to Congress that 'democratic development' was progressing, so military and economic aid could continue to flow." In 1986 60% of Haitians "had an annual per capita income of $60 or less." Popular unrest eventually became too much for the dictatorship to control. Washington called for the removal of Duvalier, and he was exiled to France, "flown out in a US Air Force jet" for a comfortable retirement. In the

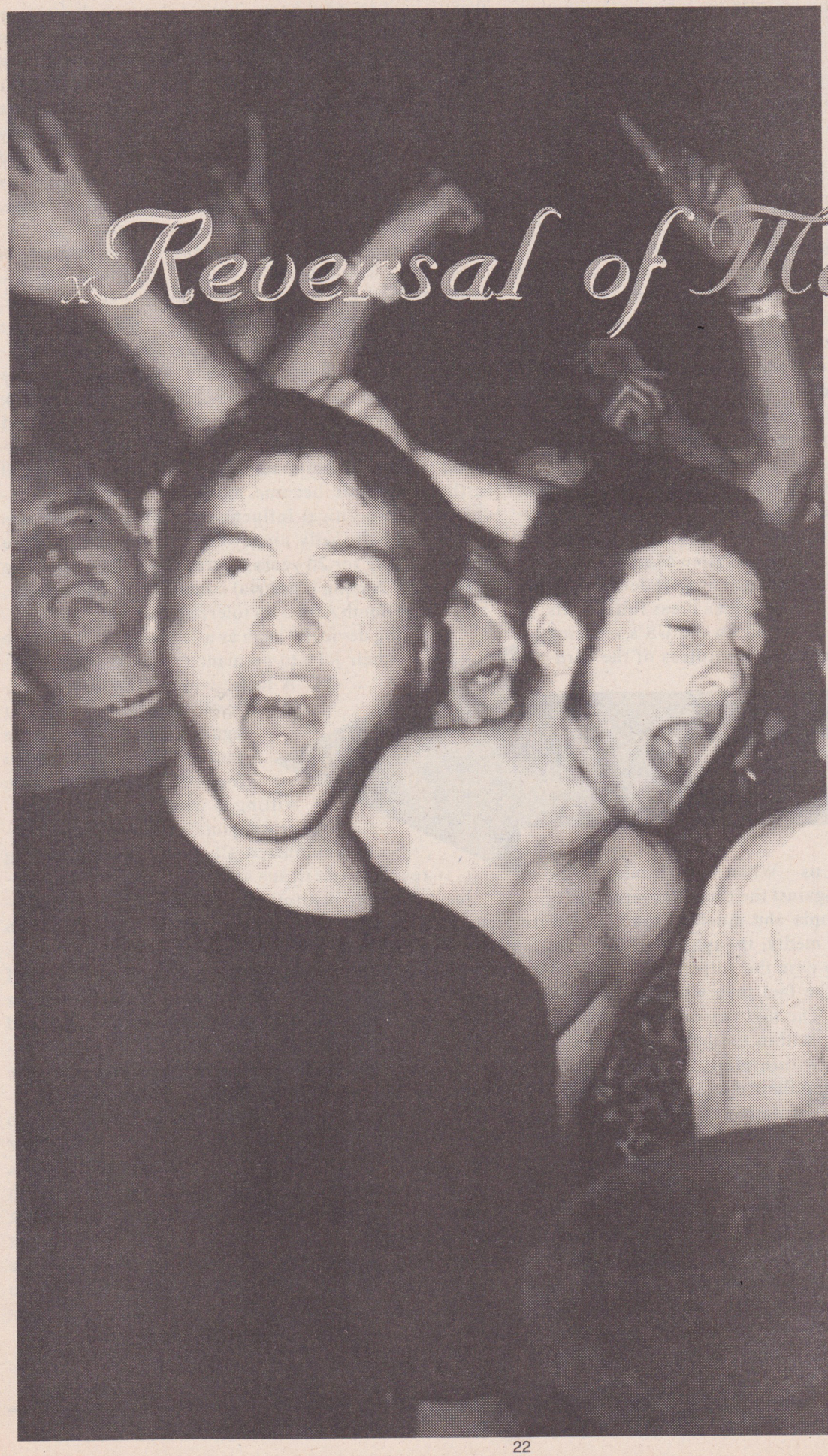
elections of 1990, the US was pushing for another tyrant who would side with US investors and promote business no matter the cost. Instead of another Duvalier as they had hoped, a priest from a small rural church, Father Jean-Bertrand Aristide, won 67% of the vote, beating US favorite Marc Bazin, former World Bank official, by a landslide of 53 percentage points. For the first time in Haitian history true democracy, by and for the people, had been achieved. Aristide was dedicated to human rights, labor rights, national sovereignty, etc. "Washington was not pleased." Aid was pumped up to conservative factions within Haiti, and Aristide was overthrown in 1991. "At least 1000 people were killed in the first two weeks of the coup." The de facto government in Haiti was not an appropriate solution to the Aristide problem, and Washington searched for ways to create a more business friendly environment in Haiti. Due to Haitian and worldwide pressure Aristide was returned to the presidency, but only after the US had stripped him of virtually all power. Aristide was forced into sharing power with Rene Theodore, "who represented 1.5% of the electorate," the military, and US government. In 1992 Theodore was replaced by the original US favorite Marc Bazin as Prime Minister.

As the US coldly plotted against democracy and for business in Haiti, the American press fulfilled its subservient role and reported on the US's amazing effort to support democracy regardless of the hardships it placed upon us. When the US relaxed the worldwide embargo against the illegal government of Haiti the Haitian people and much of the world were outraged. In the US media, though, the move was reported as an effort to ease the suffering of the Haitian people, never mind the fact they wholeheartedly supported the embargo. The real reason for the US move lies, not surprisingly, within the business sector. The owners of factories within Haiti, many US owned, needed supplies to keep their operations running. The ability of the imperialist nation to turn situations upside down is a corner stone to understanding how imperialism works. During the last century in the height of British colonial terror in India, England in all seriousness lauded themselves for their selfless efforts to improve India's standard of living. By making India's far superior textile industry submissive to England, the British were in fact keeping India in poverty, but such concepts were not allowed into circulation. As long as the true nature of imperialism is masked then the ethics of conquest are never questioned. In the US the Vietnam War is said to have been about defending democracy and the Vietnamese people. The questions so often asked in the mainstream about the war have nothing to due with our intentions or our right to invade another country on the other side of the globe. The issues we bring up about Vietnam are the cost to us. How many American lives were lost? What was the effect on the American psyche? The fact the US was destroying the politics and culture of Haiti, Nicaragua, Grenada, Panama, Korea, Vietnam etc. is a moot point.

Chomsky finishes his book with a chapter entitled, "The Third World at Home." "The basic theme of the 500-year conquest is misread if it sets [Europe, the United States, and more recently Japan] against the subject domains... The internal class war is an inextricable element of global conquest." Imperialist nations themselves are also "colonized and plundered." "Black men in Harlem [are] less likely to reach the age of 65 than men in Bangladesh." Within the US, the democratic process, as minimal as it is, is being threatened further as people become more and more disenfranchised from political influence and business becomes even more politically empowered. "Real wages have been dropping for 20 years," paralleling the weakening of unions. "Among industrial countries the US is alone, apart from South Africa, in tolerating the ancient union-busting devices," such as allowing strikers to lose their jobs to permanent replacement workers. A tactic which grew in popularity after Ronald Reagan used it against strikers in 1981. In fact a 1992 study revealed "four of five employers are willing to wield the replacement-worker weapon." As we ourselves become colonized, Chomsky sees frightening results. Americans are feeling increasingly isolated from the institutions of commerce and government. 75% of the population does not expect life to improve for the next generation of Americans. Polls reveal that "faith in God" is the most important part of Americans' lives (40%) while "good health" (29%), a "happy marriage" (21%), "satisfying work" (5%), and "respect of people in the community" (2%) lag far behind. "That this world might offer basic features of a human existence is hardly to be contemplated."

While this might be one hell of a hard book to read, it does contain some powerful information. *Year 501* really does allow you to see exactly where White culture's priorities lie, and I have to be honest with myself. Just who assembled the computer I'm typing on? Who made the pants I'm wearing? While I'm not carrying a gun into battle or signing orders and decrees these things are done only because people like me are supporting it with our wallets. How long will the conquest continue? I'm scared of the answer.

pick up a book and learn


Reversal of Man

We spoke to Reversal of Man a few hours before their performance at the Gainsville hardcore fest last winter. It was the third and final day of the fest, and rumors had been brewing all day about events slated to occur during their set later that night. Reversal of Man are sincere people who are very emotional about their music and ideas. We were very eager to speak with them about their ideas, as well as the events rumored to occur later in the evening. We were told that if Reversal of Man made an attempt to play a particular song they would be stopped or beaten up in the process. Shortly after this interview, *Indecision* spoke about the tension and bullshit scene politics they had felt at the fest and encouraged people to unite and cease making fun of each other. The speech forced a change of heart for Reversal of Man who felt, at least in part, that the song which would result in their asses being beaten was no more than an attempt to make fun of others. As a result they did not play the song discussed in this interview, but we felt it was an important part of the evening that should be documented here along with the other words and ideas of the band.

-John

Jason-guitar
Jaeson-guitar
Matt-vocals
Geoff-bass
and
John plays drums.

Slave-The topic of the night seems to be that you guys are going to get your asses kicked, so what's the story behind that?

(Jae) One thing you should know about me is that you can't hurt what's made of steel. (laughter) So, I'm not worried about anything.

(M) Last February Earth Crisis played in Tampa and I was wearing an afro-wig. A bunch of my friends were wearing different outfits, and one of my friends was dressed like the Unabomber. We were just dressed really stupid. Earth Crisis got up on stage and they were talking all this crap about the show. My friend Charlie was like 'Well, why are you gonna turn off the lights..." Wait did somebody get hit earlier?

(G) It was the time before they came.

(M) Oh! Ok, I'm sorry. Let me start again. The time before they came, my friend Jeremy who was part of the Syracuse scene started selling drugs in Tampa, and they punched him and broke his nose. So the next time they came back we were given shit about it because he's one of our friends. They got up on stage and my friend Charlie was like "Well, what are you going to turn off the lights for? So you can beat up the rest of my friends?" Karl jumped down off the stage and went after Charlie, and then this other kid got in the way. So this big, huge brawl throughout the whole place started. I got punched for just standing there, and I got my afro-wig thrown off. I got punched, so I just fell on the ground. Then this whole other fight started again and all of this stuff got involved. I guess John, our drummer, punched one of the guys from Earth Crisis, and he has sideburns. So one of the guys gets up after everything stops and was like "So where's the kid with the sideburns? He punched so-and-so," and they were like "There he is!", and pointed at me and said "Get him!" So they all beat me up again. So I got beat up twice in one night for absolutely no reason. That's pretty much the whole thing behind what's going on here. Now we have a song called "Get the Kid With the Sideburns" that's about the whole thing, and we rip-off an Earth Crisis riff, so they're gonna kill us.

-So what's up with Florida kids dressing up in funny outfits when they go to shows?

(M) There's a big, I don't want to say P.C. attitude everywhere, but people are real uptight about things. Everyone around here is loose. We got the disco gear on and just want to party. It's nothing against politics. We're totally into politics. It's just that it's getting to the point where it's too serious.

(J) We're little kids. Actually we have beach balls for the show tonight, beach balls and amerikan flags. Good time for the family.

-With politics, reading the lyrics to the Enemy Soil split, do you want to elaborate on the minimum wage, B.A. Baracus or whatever it's called?

(M) I made minimum wage, actually I just got a raise so I don't really. Jaeson you make minimum wage still don't you?

(Jae) No I got a 50 cent raise.

(J) Ok. Well, I make a lot of money! I make a shit-load of money and I don't do jack shit. I sit at a computer all day, and I don't do crap. These kids, they work for minimum wage and they bust ass. They have to put up with all this shit, and it's basically a song about having to put up with shit for the least amount of money. People like me that fucking make all the money and I don't do jack. I don't put up with shit. I sit in air conditioning and I fucking get up for breaks and go get something to drink and take a piss when I want. I don't fucking get donut juice on me. That song is basically about that. It's kind of bullshit that the fucking people digging ditches aren't making any money.

(M) It was basically written while I was at work making minimum wage. This job I was working at, you would never get a raise. It's inevitable, you're not going to get a raise. I was just sitting there and I realized I'm busting my ass to make $4.25, at the time it was $4.25. I was just thinking to myself, you know here I have this boss that's making $9 more than I am, she's watching me do the work. Then there's somebody making $20 more than she is watching her watch me do the work. It's just like, it's totally slave labor. I dunno if I can use that term, but you know.

-It seems like that happens a lot in college towns. There's a big demand for, well there's not a demand but businesses will bring in college kids who will work and are willing to work for minimum wage because they can't find a job otherwise.

(J) That's definitely true.

(M) That applies here in Gainesville too. I have plenty of friends who live here in Gainesville. It's really hard to get a job so whatever they can get they take. I'm sure they're taken advantage of just because jobs are scarce, there's not that many in town at all. The other song on that split had to do with the whole Bob Dole thing. How he made a statement saying that cigarettes weren't addictive. People totally went ahead and believed this propaganda and shit. It's just like, think about it, it's ridiculous.

-So what do you guys think about the cigarette industry, how the regulations have come down now. People who used to work for them have come out and said yeah we've always known cigarettes have been addictive and we've been marketing towards children.

(Jae) Do you know about all that?

(M) Camel did that right? They were marketing all that through Joe Camel.

(J) That's the way everything is, fucking put out hamburgers and tell kids that they grow on trees and shit. That's the way it is.

(M) But I mean the cigarette industry was running his campaign, you know they were giving him money. They were just totally backing him.

(J) They paid for it and it was just bullshit.

(M) And of course he said that because these cigarette industries were giving him money. I don't know who exactly it was, what industry it was. I know it was only like three big ones, but they were supporting him financially and he came out and said cigarettes aren't addictive. Everyone fucking knows they are addictive.

-The tobacco industry, if I'm not mistaken, is the biggest financier of both sides. They give more to the republicans but they give a healthy amount to any candidate. They knew they were skating on thin ice for many years, so they had to support everybody.

(M) I'm sure you all get a lot of that since Winston-Salem is up there. It's like a tri-city just full of it. You got three big cigarette industries in each of those towns.

(Jae) Another thing about cigarettes I think is horrifying, at least in the Orlando scene, there are a lot of good kids but when it comes to cigarettes they are just completely apathetic. You can hand them any kind of

flyer and they'll just throw it down. It gets on people's nerves or whatever. Everyone just threw it down. I joke around with a lot of people so I guess people didn't take it that seriously. It's ridiculous, all these kids I care about so much yet they don't care about puppies getting their eyes burned out by cigarettes or my lungs being filled with cancerous smoke. It just pisses me off.

-So what are some other issues you guys have tried to bring out through your music?

(M) I guess all the basics pretty much.

(Jae) Drunk driving was one that I think we really...

(M) There's a riot in St. Pete that we were talking about.

(J) Most of the shit at the beginning, as far as this band, was political shit or whatever. Now some of it's political but political as anything that has to do with yourself. A lot of our lyrics these days are about whatever we go through.

(G) Just our personal lives.

(J) Yeah, just personal lives. That's all it's about. Just whatever happened today that fucking pissed me off or made me happy.



-Would you say that the personal is political?

(M) Yeah definitely. I definitely agree with that. The newer songs deal more on a personal level. This one song was written about this reoccurring dream I keep having. I like science a lot so...

(J) Oh yeah! We have a song about your mind and how you only use about 10% and the possibilities of the other 90% that we don't know. We talk about how to use that. We talk about forks flying across the room and picking up cars with your brain and shit.

(M) No, but the one dream is about the asteroids. They say that the asteroids pretty much killed off the dinosaurs 64 million years ago, and we're due for another asteroid to hit the earth like now. We're overdue, and they actually proposed this new system out in space that would knock out any asteroids.

(J) Yeah Star Wars.

(M) No it wasn't Star Wars. Something that had to do with Star Wars. They proposed it, but they didn't pass it. So if an asteroid is anywhere near us we're gonna get screwed. I dunno if it was in the past year or the year before last one came really really close to hitting Earth but passed by and didn't hit us. We got lucky, but who knows how much longer we're going to get lucky. Another song was written about, well a lot of the songs have to do with friendship. A couple of them do.

(J) We have this song coming out on a 10" soon about this person that we know who took the time to write a letter to us. Basically he wrote a letter to the whole band, and it was saying how our music makes him feel. How he can relate to it, or that he is just happy to have a band like this around. (He was) just talking about friends and how he's really glad to have this stuff. So we took the letter and we took sentences out of it, the song is his words. It ends with "love always your friend", it's the whole thing. It's about friendship, it's awesome.

(Jae) It's also about muscles. (laughter)

-Dancing seems to be something that has caused a little controversy here. We've got some people holding bats to keep some of the people from dancing.

(M) Go ahead because we just had this story told to us.

(J) Ok, as far as dancing I'm down with it. I could care less, as long as you're not hurting people. I'm not into fucking beat-ass dancing, but like if you're just into the music I'm into it. Swinging your arms and kicking faces is not cool. The girl that was holding the bat as the story goes... I'm not going to name names, but there's a guy from up north where the girl lives and she's down for the show. Apparently it's been a long standing 6 year battle. He wants to beat her ass at all times like anytime he sees her. She honestly feels that she needs a bat to be around him. She is afraid to be around this guy. Her quote was that if every guy here wanted to fight him that he would beat all their asses simultaneously. That's how afraid she is of him. So she said that she wanted to see this band but in order for her to be that close to that guy she felt that she needed a bat just to be near him. Not wanting to swing at him, but she knows that he at any time can lunge at her and she feels that the only way to be around this guy is to have a bat. Anyway, as far as dancing it's lame to fucking have to stand around with a baseball bat to see a band play.

(G) It's also lame to kick friends in the face.

(J) Actually that never happens and it wasn't as violent of a situation as it seems right now.

(M) What do you specifically mean by dancing?

-I mean kickboxing.

(M) Oh, because up north it's a lot different from down here. Here when people dance they just jiggle around.

(J) Like in Tampa dancing would consist of people going buck-wild crazy but everyone there is friends and it ends up being a wrestling match, like a joke. People start getting on each other's backs and falling down and wrestling and shit. Hardly anyone ever gets hurt, and if someone does it's by a friend and it's apologized for.

(Jae) There's really only one thing I'm wondering about. When I first started playing with Reversal of Man, we used to play at these deathrock halls and people were slam dancing, what happened to slam dancing?

-Speaking of violence in the scene would you guys like to talk about the things that have been said and the things that are going on with the Courage Crew?

(M) Oh man. Do we want to get our asses beat?

(J) I'll just tell you right now I'm scared and I fucking hate being afraid. I like to play music because it's fun. Sometimes we put ourselves in that position because we talk crap and we can't back it up, but we don't want to back it up.

-Have you had any encounters with them?

(M) They have never beat us up, but we have had multiple threats. On the internet it says stuff like "If Reversal of Man sets foot in Syracuse they'll be destroyed", or like tonight. Apparently the kids from Earth Crisis have called someone who lives here and told them that they don't want us playing that song. There's people here tonight who are supposed to stop us from playing it. Which our attack would be through lyrics and music you know, and we would never try to back it up with fists. So, I mean it's kind of a scary deal to play a song and be afraid that someone might punch me in the face. But we run and we are all about athletics and running! (laughter) We do talk crap, and I guess some

people say don't talk crap unless you can back it up. Dude, my backing up is fucking eat my dust! I'm running fast dude, that's my fucking back up.

(Jae) It's just so asinine that these people have nothing better to do than intimidate other people.

(M) Because I'm scared dude, and I'm fucking afraid that we're going to get beat up tonight. Another thing that bothers me too is how they're using the straightedge thing as a gimmick to back them up, to justify what they're doing. We're all straight. I guess we're all straightedge. I guess we're a straightedge band, but it's just like that's totally an extreme, and it's ridiculous, you know? Us attacking Earth Crisis because we disagree with them. Well, from what I've heard they're not against homosexuality, but who knows because those guys called us faggots.

(J) Another thing is we didn't pick them out because they are the mainstream or someone to talk about. I am straight edge and I have been for a long time but straight used to mean a different thing. Now it means that a lot of kids beat your ass if you're not straight edge, and that's not what it means to me at all. Earth Crisis are the forefathers of starting that attitude about killing people and shit. We don't like killing people, we're afraid of killing people.

(Jae) It's just ridiculous that these guys have so much bullshit pride that they, you know, cause us to be scared.

(G) Straight Edge is about automatic weapons.

(J) Yeah, that was a good shirt I saw today.

-Are there any other topics you guys think are relevant that pertain to the scene or just life in general?

(J) Yeah actually I do. People complain that there are no places to play shows and this and that. The kid who put on the show (Alex) put a $400 deposit down for this show. Me and the kids from Prevail we walked around this whole place all through the grass and through the parking lot and we filled up two garbage bags full of trash. Like meatless vegan foods, you know? We just picked up so much trash and it's just fucking lame that they did that. There's a fence over there that they tore down and threw in the fire. There's a bench that the skater kids broke and that kid just lost his four hundred bucks deposit. It's gone and none of the kids have respect enough for that person that's doing something for all these people. Bringing people down from like Canada all the way down to Florida and they have no respect for that kid.

(M) Another thing though honestly, I'm not speaking for the rest of the band, but this is the funnest fest I've been to. There's been nothing negative other than this crap talking about fighting people, but everyone has had fun.

(J) Nothing negative but the fist fights.(laughter)

(M) You know everyone got together and played kick ball yesterday. Everyone went to Gainsville last night and hung out and everyone has been having a good time. I've enjoyed almost all the bands.

(J) This is the only fest that I've ever been to that I've enjoyed almost every fucking second. Canoeing, hiking, it was fucking camp. Being in the YMCA in the woods, it was fucking awesome.

(M) Another thing about the fest that we were discussing earlier this week too is that the past three fests I've been to have been complete group arguing matches. It's just like people are arguing about rape and aborting and this and that. It's like how are you going to get something brought across when you have 250 people all screaming at each other? It happened in North Carolina, it happened in Indiana, Columbus etc. Just like, if you're going to talk to someone, why not go up to them on an individual basis.

(J) Or in music. A lot of the things I've come across, my beliefs and stuff, have been through music. If you want to tell someone something and you have the power, if you're lucky enough to be in a band you can put your message down on paper and through music. Somebody can sit in a room and agree or disagree and form their own opinion. At fests it ends up being a two hour discussion of people yelling at each other, you can't hear what anyone has said, and everyone just walks away pissed. I have never thought twice about anything, and never said "Oh! That was good. Maybe I changed my mind.". I've never felt that way, I've only been pissed. I mean maybe it has worked for some people, but not me.

(Jae) Like when that sort of thing happens there is no enlightenment.

(J) One on one talking I think would always be the best choice.

(M) Another thing I hate to bring up is the whole Race Traitor thing and again I'm speaking for myself. Some of the stuff I do agree with, but something that isn't being brought across right is their position of how they're getting it across. For example Los Crudos and Earth Crisis, the same ideas are trying be portrayed by both bands. I'll sit and watch Los Crudos, and I'll be like this is the most inspiring band I've seen. I'm just like this is incredible, and I go home and think about what they've said and I'm like "Wow. That's something I need to change.", and I do what I can to change it. Then I see someone like Race Traitor that gets up and points fingers, and they do point their fingers at themselves which I give them respect for. They point their fingers at people and it's not making people think differently, it's just getting them pissed off at them. It's just like what's the point? There is no point in that. That's all I have to say about that. Is that it, do you have anything else?

-Do you have anything else for us? That's the question.

(G) I just want to say that music and friends are probably the two best things that I've encountered in the world and I love both of them. Everyone in Reversal of Man, I love them all. They are good friends.

(Jae) I guess now's not the time to tell you you're kicked out.(laughter)

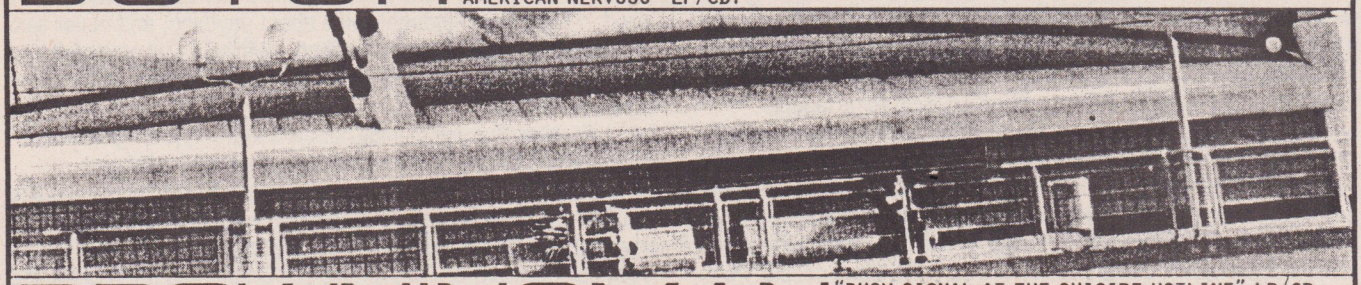


Reversal of Man/ box 316/ 401 W. Kennedy Blvd./ Tampa, FL 33606

FURTHER DESTRUCTIONS FROM HYDRA HEAD RECORDS

BOTCH

"AMERICAN NERVOSO" LP/CD.



DROWNINGMAN

"BUSY SIGNAL AT THE SUICIDE HOTLINE" LP/CD.

ALSO AVÀLABLE:

CABLE "GUTTER QUEEN LP/CD
CAVE-IN "BEYOND HYPOTHERMIA" LP/CD
MILTOWN CD EP. HOLLOMEN 7".
COALESCE/TODAY IS THE DAY SPLIT 7"
CONVERGE/BRUTAL TRUTH SPLIT 7"
EYEHATEGOD/ANAL CUNT SPLIT 7"
PIEBALD "WHEN LIFE HANDS YOU LEMONS" LP/CD
HUGUENOTS/7%SOLUTION SPLIT 10"
ETC.

PRICES:

7"...3.50$ US/5.00 WORLD
10"/CD EP...5.00$ US/7.00$ WORLD
LP/CD...8.00$ US/11.00$ WORLD
CATALOG & STICKERS 1.00$ EVERYWHERE

COLORED VINYL, STICKERS AND OTHER STUFF FOR MAIL ORDER FOLKS (HINT, HINT.)

SEND YOUR ORDER TO:



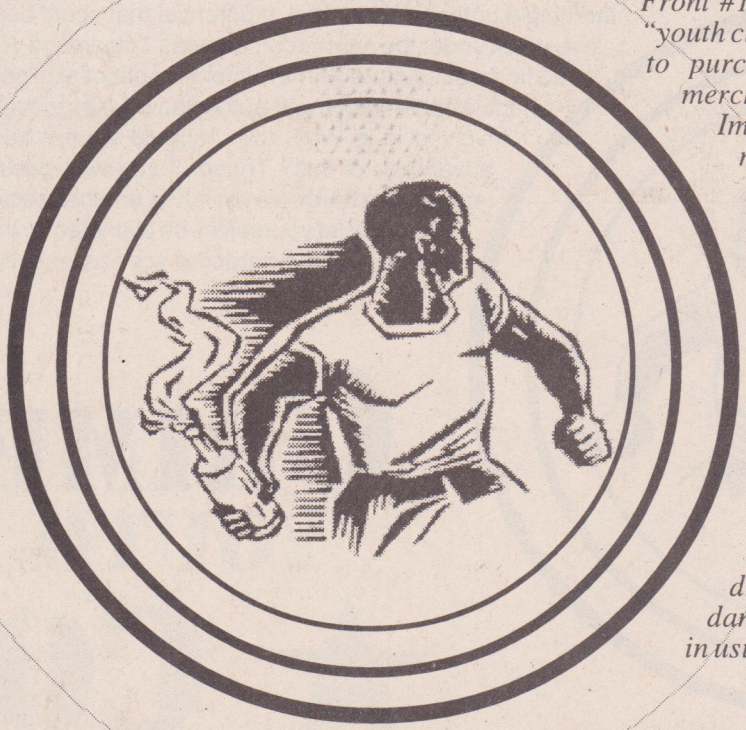
HYDRA HEAD RECORDS
P.O. BOX 990248
BOSTON, MA
02199. USA.



DISTRIBUTED BY LUMBERJACK. FAX: (419) 243 3245

IMAGINE IF...

*"Imagine if the hardcore scene wasn't just a bunch of kids wearing funny clothes, practicing their dance moves and camera angles at punk shows once every couple weeks."(-Inside Front #10). Imagine if hardcore wasn't just a "youth culture," a way for insecure adolescents to purchase a prefabricated identity from merchants who profit from their insecurities. Imagine if hardcore made up genuine resistance to the system we claim to fight, imagine if hardcore was a network of people who worked together to bring down the establishment and, above all, make life more exciting. That doesn't sound impossible, does it? It isn't. There are people in this community right now who are making all of these things a reality. Across this country, across the world, they come together at punk shows, meet in rented apartments, sit in pairs on railroad tracks at the edge of town, and trade schemes and dreams, laying the groundwork for a dangerous, exciting future. Join them-**us**-in using hardcore to its fullest potential!*



STATE OF THE ★UNION:

Hardcore Punk at the end of the 90s

WHAT IT IS.

Today there are hardcore punk communities and individuals from Finland to Malaysia, from Brazil to Alabama. The community, taken as a whole, stretches across most of the world. It is loosely connected by a grass-roots network which largely consists of people who release or distribute independent records and magazines and people who play in or book shows for independent bands. In many respects, it seems similar to other less dangerous subcultures: it centers around music, it is mostly made up of young people, it uses rebellion as its currency (that is, it makes currency off of rebellion-there's almost as much capitalist profiteering in hardcore circles as there is in the hip hop or rave scenes). But hardcore differs from most other "youth cultures" in a couple important ways: first, there is an emphasis on keeping everything independent, on individuals doing everything (distribution of information, organizing shows and other gatherings, etc.) themselves. This is significant because it prevents external interests such as corporations from exerting control over what goes on in hardcore; it also means that in a time when most people are increasingly used to being separated from others and being passively acted upon by social forces they see as beyond their control, members of the hardcore community are coming together to interact and join forces, and are still used to the idea of thinking and acting for themselves. Second, as a result of this freedom from corporate control and this active exchange of ideas, certain radical trains of thought have been able to take root and develop within the hardcore community. So, unlike most so-called countercultures,

hardcore punk not only uses discontent as a starting point but also provides an environment in which an analysis of the causes of this discontent can take place.

Consequently, at the center of the hardcore community, there are a few thousand men and women who constitute a force of truly revolutionary potential. They are interested in far more than just buying rebellious records and clothing. They may not know how to go about it yet, but the desire is there in their hearts for real change in their lives and their world.



They are afforded a certain safety from the forces aligned against those who want change, because they are virtually indistinguishable from the other thirty or forty thousand hardcore kids who have not yet clearly defined their ideas and desires... and they gain numbers from the ranks of those less politicized hardcore kids constantly.

Sadly, most of these individuals will eventually pass on from the hardcore community, either to rejoin the lumpen mass of silent, broken-willed humanity, or to join smaller but more active radical groups. Many of them will become tired of waiting in vain for real action to come from within the hardcore community; others will lose their idealistic image of hardcore and give up on it out of impatience with the less radical thinking (or lack thereof) of the socialites and scenesters around them. And so they will leave hardcore punk, usually for circles that offer even less of the qualities they sought in vain in the hardcore community.

Unless, that is, they mobilize themselves (*we* mobilize *our*selves) to take advantage of the opportunities for revolutionary action that hardcore punk does offer.

WHAT IS POSSIBLE.

We must not demand the world from hardcore-it is, after all, just a bunch of kids playing music together. If we expect it to change the world on its own, we will be sorely disappointed. But it would be foolish to conclude from this that hardcore is completely pointless and hopeless, as so many have before. For, as we have seen, it holds an incredible untapped potential, a potential that could bear sweet fruit under the right circumstances. I challenge you to find a subculture with a higher number of explicitly anti-establishment, anti-authoritarian young people involved in it. Why, then, should we not take advantage of this? Those of you who desire more from hardcore than just another social club-do not let yourselves be alienated by the elements of the hardcore scene that strike you as immature and unintelligent. You are going to find puerile, stupid people no matter where you go, you are going to find drawbacks to any group of people you associate with. But there are a thousand good things about hardcore punk that you should use to your advantage. Don't think that you must lower yourself to the level of intelligence you see around you, or else leave hardcore; raise the level of intellectual exchange with others in hardcore as high as you see fit-there are plenty of intelligent people in hardcore punk who can handle it. Don't let the others bother you; ignore them, if you find that necessary to keep your faith in hardcore. Think of the hardcore community as a pool of possible co-conspirators, from which you can draw companions in your own explorations and undertakings. Think about the opportunities the already-established independent networks of communication offer you to exchange ideas with others-you don't have to use 'zines to just interview bands, you know. Think about hardcore as, above all, a place where you have the chance

CRIME
YOUTH
★ CO

Please do not let our continuous use of (admittedly stale) terms like "revolutionary" bore you or drive you away. To be "revolutionary" is simply to act to change things that frustrate you. If you have a job that you feel is a waste of time, and you find a way to survive without it and spend your time a better way, that is revolutionary; if you just keep going to work and complaining about it, you are a sucker. If you feel angry that your life is affected by so many forces that seem beyond your control, and you work together with others to take back that control, that is revolutionary; if you just complain about it and do nothing, you are a sucker. Being a revolutionary in today's society is that simple: it means not being a sucker.

to meet like-minded people and work with them.

That is how hardcore punk could realize its potential: through the formation of active groups from its ranks. In this way, the individuals who want to participate in more than mere token rebellion can work together to achieve that goal. Literally thousands of musical groups have already formed by means of the network the hardcore community provides; why should other kinds of groups not form as well, then? There should be groups formed to discuss social and political issues, to undertake projects like postering and anti-advertisement graffiti (i.e. vigilante "billboard maintenance") to bring up issues that don't usually appear before the public. There should be groups that form to experiment with ways of living without jobs (an idea discussed in Inside Front #10), of living without paying rent (in squats, etc.), of living without paying for food (Food Not Bombs is a perfect example). And there should be groups that form for the sake of doing things that aren't explicitly political, like traveling, learning, creating art, and sharing childcare-for all those things are at least as revolutionary as any fucking anti-war demonstration could be. All these things can be just as fun, creative, and rewarding as playing in bands... why, then, do we so often limit ourselves to simply making music? Let's make hardcore revolve around more than just buying and selling records.



THINC MOVEMENT RPS

2695 Rangewood Drive Atlanta GA 30345 USA

TO MAKE THIS PLAIN AND SIMPLE:

There is a war going on right now for the soul of hardcore punk. On one side are the forces that would keep it just another youth subculture, a mere imitation of mainstream capitalist society the money-hungry record labels and distributors, and the kids who accept their dogma that hardcore is about nothing but music, fashion, and consumption. On the other side are all the dreams, desires, and ideas of the women and men who have come to hardcore because they want more from life than the mainstream has to offer. This conflict has existed since the very beginning of hardcore. It is the result of a contradiction inherent to all countercultures: between the real desire for freedom, and the tendency of all rebels to merely imitate the forces they are reacting against. The people who want hardcore to be a real threat to the system can win this war by joining together in groups that will do more than just make and sell music and music-related products. By providing a fertile soil for activist groups like these to develop, the hardcore community can become something truly dangerous to the status quo.

That is to say: keep writing 'zines, keep listening to records, keep doing the things you love in hardcore. But be aware of how much potential you and the people you trade those 'zines with and tape those records for have together. Try to do something with that potential! And don't let yourself become disillusioned with hardcore and give up on it; make it into what it needs to be to still be exciting for you. You owe that to yourself, and to every younger person who is looking for something exciting in his or her life... just as you owe it to yourself to figure out what you want in this world, and how to get it!

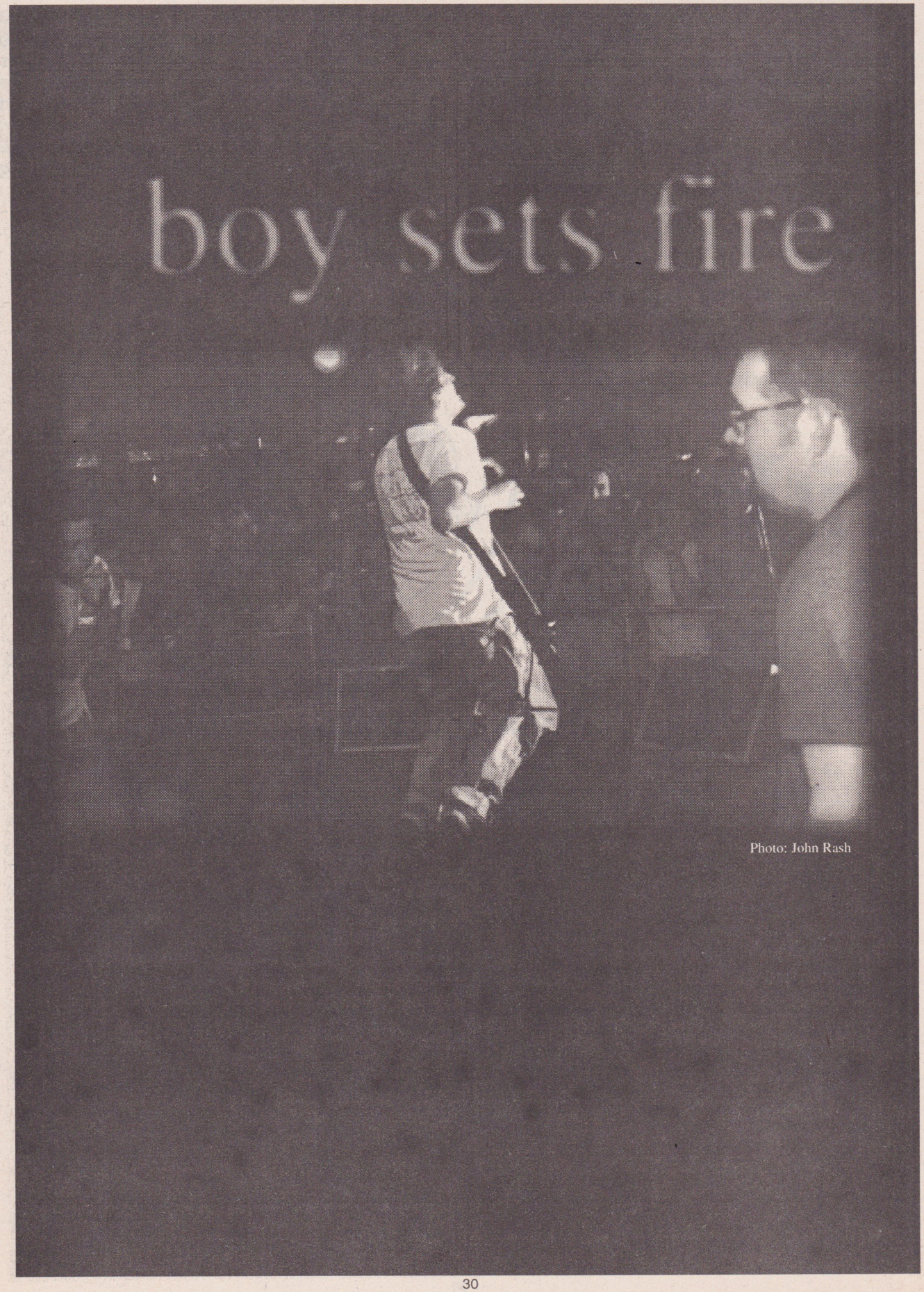


Photo: John Rash

From March 20 to March 23 at the University of North Carolina at Greensboro, Earth Culture, a national environmental group, hosted the Students Unite Conference. On the second night Boy Sets Fire played a free show. Boy Sets Fire delivered their unique blend of melodic hardcore and pure rage flawlessly. Everyone had a great time, and it's not too often that good hardcore bands play our home town. Afterwards John, Sarah Beth, and I sat down in Boy Sets Fire's somewhat frightening tour bus to talk. They proved themselves to be exceptionally nice and funny people. Boy Sets Fire made their political points, but still had a good time doing it. See for yourself. -Jeffrey

---

Slave -I guess we'll start with...
Nathan: Me because I'm so cool... No.

-Who's in the band and what do you do? Yeah we should start with that so we can identify you.
Josh: Favorite Star Wars character...
Nathan: I'm Nathan and I sing.
Darrell: I'm Darrell and I play bass.
Josh: My name is Josh and I play guitar.
Matt: My name's Matt and I play drums
Chad: I'm Chad and I play guitar
Nathan: Rhythm guitar
Chad: Lead guitar. Lead rippings.

-Is there one song either musically or lyrically, off the new album, that represents what all of you guys feel?
Josh: Does it have to be one of our songs because I think "Eye of the Tiger" definitely.
Matt: I like "Pure."
Darrell: I think for the most part we all agree on them. I don't think they definitely represent all of our separate facets. I know Matt really enjoys working with children, and has lots of concerns about that. He might not be as active in how women think of themselves or working class rebellion.
Matt: It's different levels.
Josh: We certainly agree on everything that's on it, just to varying degrees.

-Your lyrics are very political. Are you all politically active?
Josh: Give us a month and we'll come back and answer that...
Nathan: One thing that I see as being a revolutionary actor, or whatever, is that we travel around trying to educate people about certain issues. I wouldn't say that is "my revoluttionary activity," because that's not really *it*. To start off one of the things that we think is really important is that we go around on tour and talk to people about these issues, do interviews, talk between songs, and we tell what our songs are about.
Josh: We talk to any mudda'fucka.
Nathan: Right. One of the things that I'm really into, which I'm not doing at the moment, but I will be doing soon, is on Wednesday nights I will be volunteering at a women's shelter working with children. The children who come to a battered women's shelter don't have a very good male role model. The last male...
Josh: Male... Mail service...
Chad: You're doing that? Delivering the postals?
Nathan: The last men they were in contact with beat the shit out of them and their mom. So that's not a very good role model obviously. That's the one thing I'm going to be volunteering with.
Chad: Specifically, right now, I'm not doing anything
Josh: He's trying to save his marriage.
Chad: Yeah, currently I'm trying to work that out. In the past I've done work with children. I've done my fair share of marches. Not a whole lot, but I've been there, done that.
Matt: I go to school full time and the band's pretty much a full time job, except we're not really getting paid.
Josh: That's the weird thing about it.
Matt: But it takes up a lot of time. It's a lot of fun and we get to talk to people about the things we feel need to be talked about. Other than that for about five years I've worked at a boy's and girl's club. I've been everything from a camp counselor, to a tutor, to whatever doing volunteer work.
Josh: First off, while I'm not offended or upset by that question I think that people would have a different view point about us if we were the Boy Sets Fire discussion group and traveled around and had discussion groups. That for some reason would be considered a politically cool thing to do, but a band is somehow seen as less important than that. Do you understand what I'm getting at?

-I was actually going to ask that after you got through with your individual responses. Whether you thought it was fair that someone interviewing you would expect more of you than being in a band, even if you are full time students, have jobs, marriages etc. You are out there going places playing to people.
Matt: I don't think it's bad, but the expectations are much higher.
Josh: It can be crushing for me. I think that just because we play guitars and sing and stuff it's somehow seen as having less of an impact than if it was the five of us as anarchist Black Fists discussing thing and passing out pamphlets.
Chad: Even though when we did the discussion group we got shit for it. We still get shit for it.
Darrell: But we won't talk about that.
Josh: I'm at a point in my life where I'm really close to joining a movement already in progress. I'm considering joining some sort of socialist or communist party. I'm tired of floating along in life. I think one of the problems in the leftist movement is that everyone is sort of afraid to show commitment and have any kind of solidarity. They are like "Well I don't want to be labeled. So I'm just going to be by myself and think about stuff." I just can't see that as having any force in changing the world.

-Do you feel like you need to join a party?
Josh: I think I need to. I think it's important for people to get together and put aside petty bullshit and work for

change. Like people who are straight edge, or aren't straight edge, there is an awful lot of that too, not being able to work with each other or look at the larger picture.
Darrell: Look at us. I'm straight edge. None of these guys are, and it's OK. We don't fight about it, or kill each other over it. There is a lot of that which goes on in hardcore.

-But you feel personally that actually joining a party would help motivate you.
Josh: Yeah, I need a framework. Because the band takes up so much time, because I work full time, and I'm a father full time, and a husband sometime...
Matt: You're married?
Josh: I just feel I'd be able to focus more. I don't need the pressure of starting something from scratch. I want to join something already in progress.
Chad: I'm kind of along those lines, but I don't feel it's important to join an organization. A lot of those organizations accept what they call "friends of." I think that's just as valid. You can give your support and give your opinion or what not. You still help them out...
Josh: You're just scared about when all the shit comes down. "But I'm only a 'friend,' I'm not in it!"
Nathan: In this band everyone has their different level of involvement in what they think is going to make things different. We are all striving for the same thing; we are just doing it is different ways.
Darrell: To concur with what Josh said, I don't know if you've ever seen us totally miserable. Sometimes on tour we get pretty miserable when we are playing shows to like two kids and making like 5 bucks a night. That sucks. So we are obviously not doing it for the fat cash we're making. We're not doing it because we make the big bucks...
Josh: I am. We are not going to make big bucks? I quit.
Darrell: We're doing it because it's something we feel strongly about. We feel it's something we need to talk about. Something very interesting going on in the hardcore scene is that music is all of a sudden this negative thing. The idea that we need to take things beyond music is excellent, but when it gets to the point where music is bad... music isn't bad.
Josh: It can be so inspiring.
Darrell: Totally. In revolutionary movements, historically, the arts have been a tremendous influence.
Josh: That's why they've always been shut down when any type of fascist government has taken over. The arts have been shut down completely, so there must be something there.
Darrell: The arts have always been a precursor to a lot of things as well. A lot of the angst, a lot of the rebellion, starts with the arts, and finally inspires people. Music can educate. It can motivate. It can inspire, and these are all wonderful things. Again, it needs to go beyond music. It can't just stay with that. It's not an end all be all, but I think there is a lot of music bashing going on. It's very interesting because a lot of it goes on at shows where we go to see bands play, playing this horrible thing called music. As long as we don't lose sight that music isn't the actual goal...
Chad: It can be a vehicle.
Everyone in the band: Oh no! You said it.
Darrell: You've actually caught me in between volunteer jobs right now. When I was in school it was awesome. Now that I work full time I haven't found a new place to volunteer. I really believe in the Marxist idea of each according to their abilities. Now if you know me I'm a geek. I love computers and I do a lot with that. As we move into the next millennium a lot of what we're dealing with is computer based. You need people that know about these kind of things. If for no other reason than to keep people from being fucked over. If you are ignorant of how these things work, you are pretty much going to be left by the way side. You are going to get screwed. I do a lot of things on the internet in getting people to communicate. I have a couple of open forums that I host on my web site. I do other things like that. Getting conversation going and getting a banter of ideas going is pretty important. As soon as you start discussing issues you can come to some sort of conclusion. That's what I do. I don't think it's bad that you'd expect more from me as long as you expect more from yourself as well.

-I know several of you guys mentioned children as something you guys have worked with and care a lot about.
Josh: I hate them.
Chad: We work with Darrell every day.

-Do you guys want to talk about why you feel so close to children and why you think that's an important issue.
Everyone in the band [singing]: "I believe the children are the future, teach them well and let them lead the way"
Matt: My dad works at a boy's club. So when I was younger I used to go there and do a lot of interaction with kids, my age and younger than me. It was one of those things for me that was almost just kind of natural. It's cool to deal with kids in a positive way. Some people hate kids. Some people are afraid of kids. For me it comes naturally.

-Is there anything in particular that you draw from your work with children?
Matt: Oh, I love it. Anything from a kid coming to me...
Josh: and punching him in the mouth.
Matt: I've honestly gotten beaten up numerous times from kids. When kids come to you with a problem and you are able to solve it, it's one of the most amazing things. Anything from a confrontation that happened with their friend or if their step dad beat them the night before, I am able to go get the right people to handle the situation and get it taken care of so things like that don't happen in the future. When kids are kids they are more open minded and more honest. I was watching Chris Rock and he was saying kids are honest. If somebody is fat, they are like, "hey, you are fat." If they are ugly the kids will tell them. Kids are completely honest. They don't care. They don't already have anything embedded in their head that they should do this and shouldn't do this. They are totally open minded and fresh.
Josh: That's when we get them and brainwash them!

Matt: It's at that time where it's easy to educate kids in a positive direction.
Chad: At least give them a role model.
Darrell: If there is one thing we've seen over the years is that, historically, this country has given far too little money to education. Teachers, all power to Josh, he's going to be a teacher, are given shit salaries. Teachers definitely don't go into it for the money, but they are probably doing one of the most important jobs in the world.
Chad: They get no respect.
Darrell: In my high school all my teachers had to buy their own paper, staples, and chalk. Nothing was supplied. It was a public school. They had to make shit up in order to try and educate kids.

-The really sad part is that high school teachers get more respect than middle and elementary schools, and considering how little respect they get...
Chad: A lot of people look at elementary school as one long recess, and that's ridiculous. To answer your question from a while ago, the first time I worked with children I was fifteen and it was for a job. Just seeing the change in how kids would look up to me meant a lot. When that job was over I continued to volunteer doing that sort of thing. It means a lot to have a kid see you and watch you and reflect your actions.

-In the booklet for the new CD after the first song there is kind of a description of what that song is about. You talk about how punk is a youth oriented movement.
Darrell: You can read that? [referring to the fact that the letters blend in with the photograph beneath it rendering a majority of the words unreadable]

-I can only read the top, and that's one of the reasons I'm going to ask you about it, so just go on.
Chad: Basically that was all written from a Norman Podhoretz quote. Youth is a temporary state and hardcore is a youth oriented movement, and that being the case, it was kind of a cry for us to think about the future. Are we really going to give a damn about this sort of thing when we're thirty and have children, a mortgage to pay, and a wife? A lot of people look at it like, "It was fun when I was a kid, but now I need to move on." This sort of thing can continue and we need to try to carry it through out our lives. These feelings don't go away. We just put them on the back burner because we have other shit we have to take care of. We just push them down and stifle them. That's just not a positive way to make a change.

-Do you think there is any solution to the problem?
Chad: Absolutely.
Nathan: I think it would be useless fighting against this stuff if we didn't think there was a way to

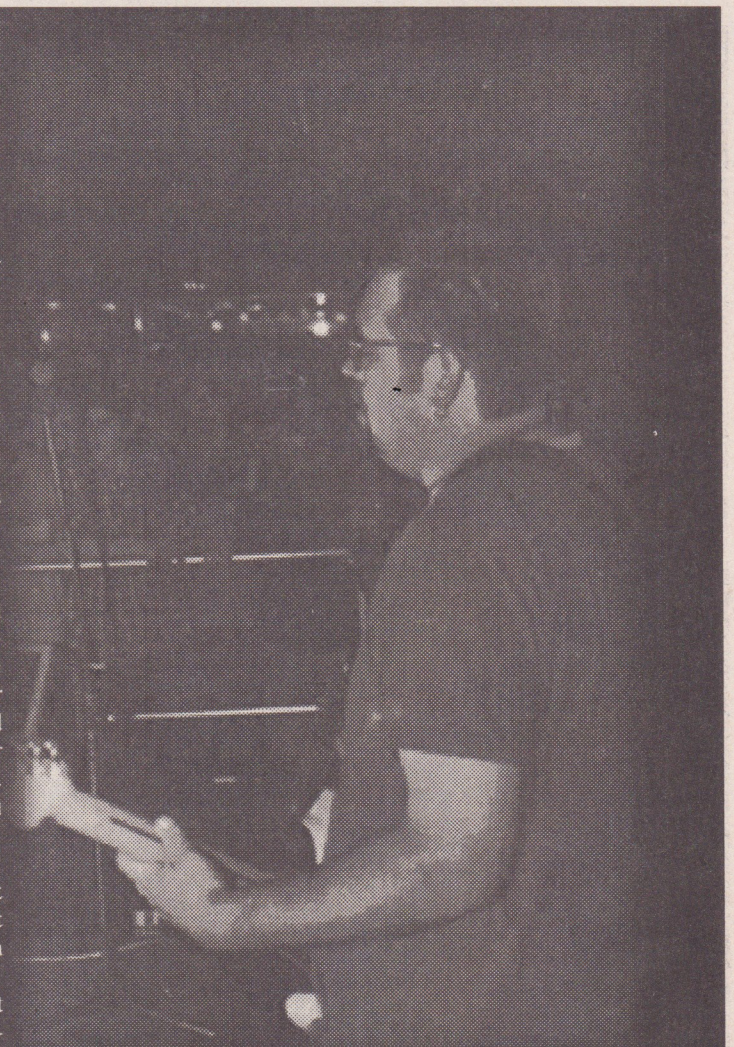


Photo: John Rash

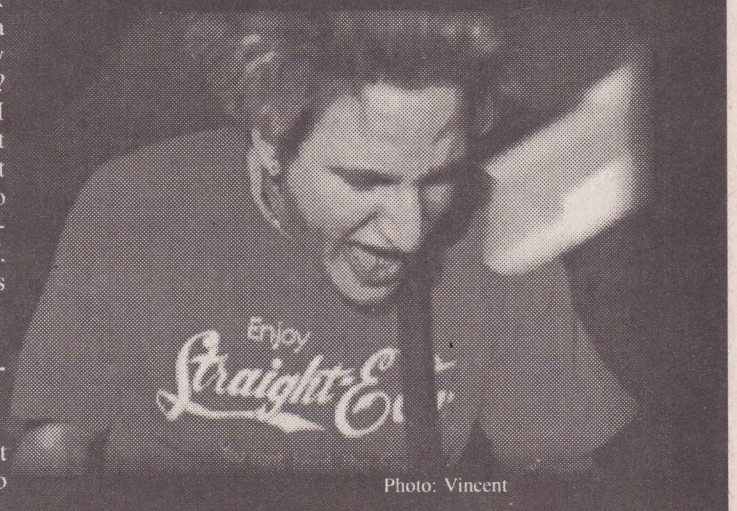


Photo: Vincent

change it.
Chad: The first thing you need to change is yourself. If you give up on yourself, and are like, "Well, I'm not going to change anything. I need to go and be like everyone else and fall into the same old routine" What you need to do is change yourself, and if you continue to work on that throughout your life, and other people see that, like your children, it serves a greater purpose. It changes a wider spectrum of people.
Nathan: A lot of people get really caught up in change now. "Its got to happen right now."
Josh: Storm the capital tomorrow.
Nathan: I think that is totally a ridiculous way of looking at things. Revolution and change, it fails. It has to be a real change, a gradual process of changing things so it really stays changed.

-What do you mean if it happens over night it fails?
Nathan: As you've seen through history with revolutions, bloody revolutions and gun fire and you behead the king, and other people come to power. It always seems to have failed in the past.
Chad: It's a temporary state that needs to be controlled by violence. It's not an actual change per se, more than it's just a roll over of leaders. "OK, now we are going to do this! Until everyone gets sick of it, and you can get pissed off and kill us, and we can just keep on going like that." Rather than a real, honest change. To look at yourself and make changes for the better and what would be better for everyone.
Darrell: I was talking about this tonight actually. Hardcore kids, myself included, often forget that outside of hardcore there are so many more people that are fighting for the same things; political prisoners, capitalism, and against rape. There are people fighting against these things that have nothing to do with hardcore.
Josh: They don't care about major labels.
Darrell: Hardcore as a movement is not autonomous. It's part of a larger whole. I think if you keep that in mind as you grow older it won't be as hard for you. "If I want to stay involved I have to keep going to shows? So when I'm forty and have six kids..."
Josh: good god!
Matt: Six little Darrells!
Darrell: "So when I'm forty and have four kids and I have a wife and what not and I get tired after work I still have to go to shows?" No.
Josh: What if you want to?
Darrell: If you want to that's great. Tim Yohannon is 59 or something.
Matt: That's when the real test comes. When you become more mature is when you'll start to realize whether you were into punk rock for the style of music...
Josh: Or fashion because it's a cool guy thing.
Matt: Did you actually come away with something? Did you come out with a lot more political or social ideas?
Josh: Those three X's mean true until 30.
Matt: You don't have to buy the latest punk rock album or wear your studded necklace anymore. It's a matter of whether you change your beliefs or change your thoughts and ethics.
Darrell: I think hardcore is a microcosm more than anything else. As we get older we can see that these things are related to a much larger picture. We can relate them to real life things, things we can continue to fight against as we get older. Whether or not we are still going to shows or whether or not I still put X's on my hands every weekend, I can still feel just as commited to something like straight edge or my battle against the world's vices, whether or not I'm doing them in the guise of a hardcore kid, or if I'm now doing them in the guise of Nathan, who is older, or a drug counselor, or whatever. For me something that has kind of been inspiring and become sort of a weird role model for me is my boss, Ted. He's twenty six, which is older than them, which is pretty amazing. He owns an internet company. He's an adult. He has adult things he does.
Josh: Porn things
Nathan: That's what I always think when people are like, "adult things."
Josh: He runs a dildo business.
Darrell: He does grown up things. He does all the things your parents always thought you should do when you grow up, but his belief system hasn't changed, his ethics haven't changed. Him and his wife still go out for hiking weekends. She's going back to school.
Josh: He's twenty six, not ninety! [a huge uproar of laughter] He still moves. It's amazing, we're so proud of him. He can walk up the stairs. He doesn't even need one of those little things that take you up. Sometimes he walks around without his decathator. It doesn't totally disgust us to watch him eat. He doesn't stink too bad. He still hikes. We are very proud of him.
Darrell: I was referring to his hiking weekends.
Chad: Josh is like six months younger and he still rocks around the country in this rock'n'roll band.
Darrell: OK, I'm sorry. It's still inspiring to see how he's taken on adult things, not pornographic things, but his belief system hasn't changed. His wife's going back to school to save the whales. It's kind of inspiring to see that even as you grow up, regardless of what your age is, you can still hold these things in your heart and still be active. He's a nice guy.

-You made a comment tonight about dancing. When I say dancing I'm talking about the kickboxing thing.
Darrell: That's not dancing.

-Discuss that for a second.
Nathan: I think there is a big difference between dancing and an exclusionary fight fest. It's totally exclusionary. Other people have to move out of the way, and get hit in the face.
Josh: There's just one guy in the middle.
Nathan: Yeah there is just three guys in the middle punching around. Nobody else can join in or enjoy what is going on because they are too busy watching out for a fist in the face. It really bothers me because in our music we talk about patriarchy and male dominated society and this macho bullshit that we don't want to associate with. When they're out there with their fists, "Yeah, look how cool I am. Look how tough I am," it's a total show off. What you call dances are nothing more than kung-fu moves that are like, "Look what I can do." It's an exclusionary thing that not everyone can get into. It distracts them from what's going on.

Josh: It's not like we're Fugazi and want people to sit down. Not to bust on Fugazi, of course. They're our idols.
Matt: They are?
Josh: You can tell when there is a good scene and a bad scene. It's hard to describe it.
Matt: We don't care if people come to our shows and dance, but when after the first song three people walk away with bloody noses or lips, that's just fucking ridiculous. We don't want anyone to come to our shows to watch us, or any other band for that matter, and be scared that they are going to walk out of there with a busted head or bruise or whatever.
Josh: Not to mention the fact that a lot of places that put on DIY hardcore shows don't have the fucking insurance. So many places have been shut down because of that.
Nathan: Also we don't want to be the sound track for that kind of bullshit. I don't want to be playing music for someone to punch someone in the nose to. That would make me feel responsible and make me feel nasty. Like we are creating some sort of sound track for people to beat each other too.

-I'm going to call it dancing because I think it's dancing, but I am referring to kick boxing...
Darrell: You do? Why?

-I think that a lot of people that do it are complete assholes, but a lot of people that do all sorts of things are complete assholes. If it's done correctly I think it's beautiful, which I know is a weird term. We listen to violent music, whether you want to agree with it or not, you guys aren't too violent, but a band like Catharsis, it's violent music. The dancing coincides with the music. If you watch these people and remove all these ideas you have that, "Geez this is macho," you'll see there is a whole community going on there.
Darrell: I disagree.
Nathan: Have you seen one girl kung fu?

-Yes, I have.
Darrell: I think you see the Darwinian community, survival of the fittest. I think it's horrible.

-I don't think you've watched. People take turns, you clear a space...
Darrell: If I want to watch a band I have every right to stand there without some asshole swinging his fist at me.
Nathan: I'm sure you've been to plenty of shows, but for you to say, "I think this barely happens, this macho thing where people are being hurt." We've played a lot of shows and everytime it's happened people get punched. I've been punched. I've had to physically grab people and be like, "Look, I'm trying to watch the band, can you please chill out. You've hit me twice." And then when I ask to them to stop, they want to start a

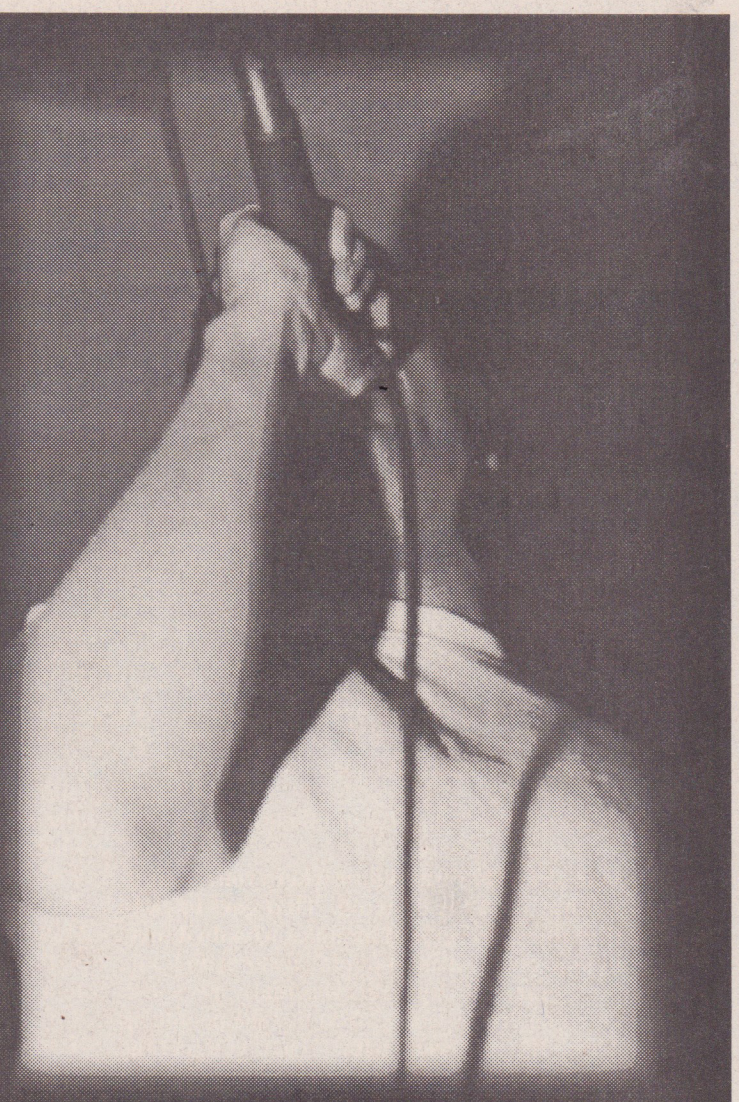


Photo: Vincent



Photo: Vincent

fight with me. This happens so many times I can't help but be like, "Fuck this." I can't even count how many times I've been wacked in the face. There is absolutely no reason for that.
Darrell: Shouldn't I have the right to stand there and enjoy myself without having to look over my shoulder?

-Lets take the show tonight, there was plenty of space. A percentage of the crowd found enjoyment in this activity. No one at any point went to the back and got someone in the corner and decided to dance on them.
Josh: Which I've seen.

-That's the people not the dancing itself.
Nathan: If you are doing something like that and fists are flying then you should move to the back of the room instead of making everyone else, who'd like to stand there and watch the band, move out of your way while you block their view, and make them have to worry that they might get a fist in the side of the head. I don't think it's fair to everyone else. I have no problem if you want to kickbox, go to the back of the room. You are not watching the band. You're just getting into the music and dancing around. Respect the rest of the audience.
Matt: Even still, know where your boundaries are.

-I think that's exactly right, know where your boundaries are. That's not the dancing. That goes back to the fact that there are a lot of assholes who do dance.
Darrell: Let me give you an example. I was at an Ignite show, I love Ignite. I thought this was really awesome. You had three layers of people. You had the people up front grabbing the mic having fun. Then you had the people who stood there who were watching, but not grooving as much. Behind them you had a circle of people that wanted to beat each other. I thought it was awesome. I could still stand there and have a good time, and they've segregated themselves to the back, where they can do this and be fine. Everyone is happy.
Nathan: As long as everyone is consenting to jump around and hit and kick, as long as they are not infringing on everyone else that fine. I could care less.
Darrell: What we try to build is community and a feeling of friendship and togetherness. That's not togetherness when you're like, "I went to see Boy Sets Fire last weekend and I got a bloody nose."
Nathan: Maybe we could fucking argue this for fucking hours, and maybe we should stop now, but I think we can break it down to our experiences differ. We both have a different aspect on what we think is right.
Josh: We're obviously right.

-I would like to mention that I used to be so anti-dance, anti-kickbox.
Nathan: We are not anti-dance or even anti-kickbox.

-I Actually used to be. Over a period of a year or two I started thinking about it, and I decided I was foolish to be that way. It's not like I came into the scene and I was all about fucking dancing and that's why I'm defending it. I used to talk about people being so stupid for dancing. I thought about it and decided I was wrong.
Chad: So it's OK to hurt people?

-No, I don't think it has to hurt people. When you drive this van you are really likely to kill somebody...
Chad: When it does hurt somebody, then it's not OK. That's what we are saying.
Nathan: Honestly, we are not going to agree on this subject. We've both presented our sides. If anyone wants to read this they can go from there.
Darrell: They'll know who's right.
Nathan: If we keep talking about this in the interview people are just going to get bored.

-We are big on editing [which was done in this interview].
Josh: "Boy Sets Fire then kicked Jeff's ass."

-"Boy Sets Fire totally agrees with Jeff"
Josh: You are right, people should floor punch.
Darrell: Floor Punch, what the fuck is up with that band? I want to talk about something actually. Things that are blatantly racist and homophobic in hardcore that people just pass off a joke. We were playing a show in Cleveland and some idiot was wearing a One Life Crew shirt that said, "Bring Back the Lynchings in 1990 hate or whatever." That's fucking bullshit.

-Does anyone actually think that's a joke though?
Matt: I don't know what the deal is?
Nathan: If it is a joke that's fucked up. You don't joke abut shit like that.

-I think as far as One Life Crew, I think everyone thinks they're fucked up.
Nathan: Actually no. On the internet in the Victory chat room. I've had arguments with so many people defending One Life Crew. It's like, "Never mind I'm giving up."
Josh: People keep putting out their records.
Nathan: Too Damn Hype is putting out their record.
Darrell: We shouldn't let people into our shows wearing One Life Crew shirts. The other one, and we are probably going to get our asses beat for this one...
Josh: Fuck Floor Punch I'll fight them.
Darrell: Fuck that band. I can't give the exact quote, but something along the lines of, "Not having an X on your hands is two steps away from having a dick up your ass." That's fucking bullshit. Hardcore isn't about homophobia.
Nathan: "Anyone who isn't straight edge is a faggot," bullshit.
Darrell: That's just ridiculous that we can be like, "Oh yeah, Floor Punch, that band is cool." It goes along with that whole old school revival thing which is just ridiculous. As soon as we start to feed on our past more than we do on our future, that's when we die.
Nathan: There's a lot of bands and a lot of people that are so into that, "He was talking shit. She was talking shit. I got to fight him. I got to beat him down." All the shit we are saying now, you can go ahead and kick

our ass whatever and we are going to get back up and say the same goddamn thing. It's not going to matter for shit.
Darrell: A beat down is going to hurt for what? Two days, a week if you do it real good. We'll annoy you until the end of time.
Chad: Trust me Darrell could do it too.
Josh: Who else... Fuck the Courage Crew too! Everyone in the band- Yeah!
Matt: Like Nathan was saying, this whole talking shit thing. I mean christ, this is supposed to be a community.
Chad: At the same time us saying, "Fuck this and Fuck that," is that not damaging the sense of community?
Darrell: You are right. I'm sure there are more intelligent ways we could have put it.
Nathan: We are being silly.
Josh: I don't really mean fuck the Courage Crew because there are some people in it, I'm sure, who deserve respect.
Chad: Fuck gang mentality.
Josh: Fuck.
Nathan: I would just hope that everyone who reads this interview of us talking shit realizes that you should talk to people.
Matt: That's the thing, we are not talking shit. If we saw a guy, like we have, that I didn't agree with I wouldn't just walk by, or wait until we do an interview so I can talk about my problems. I would talk to them. Just like we do with each other in the band when we have a problem.
Josh: I get my crew and beat people down...
Nathan: The rest of us talk it out. Anymore questions?
Josh: Bring it on.



Photo: Vincent

-What's Boy Sets Fire mean anyway? It sounds like a newspaper headline.
Nathan: But it's not. It all started about three and half years ago when we formed. We were trying to think of a name.
Josh: Which is hard as hell to do.
Nathan: I had a book by Charles Bukowski called *The Most Beautiful Women in Town* or something. In the back was an index of other books put out by the distributor. One of the names of the books was called *The Boy Who Set the Fire*. At first we were just like, that's a cool sounding name. There was a guy who played drums for us for like the first two weeks, before Matt got in, his name was Tony, and he was like we should shorten that. So OK, Boy Sets Fire. After that it sort of came to mean something. Sort of the potential for youth to do something. The potential for youth to start a revolution, to start a change. It's just sort of symbolic. It did start as just a cool sounding name.
Matt: Write us at PO Box 303 Newark Delaware 19711
Darrell: Check us out on the web at www.boysetfire.com

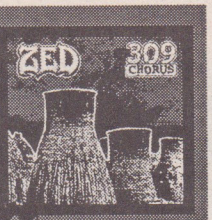


Photo: Vincent

ZED / 309 CHORUS

SPLIT CD

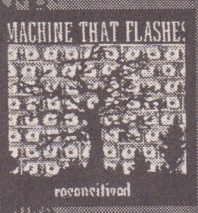
ZED IS BACK WITH 12 SONGS OF HEAVY HANDED RAGING ONSLAUGHT FROM PA/ THE FINAL RELEASE FROM 309CHORUS,MELODIC& EMOTIONAL 10 SONGS WITH HEAVY POETIC LYRICS FROM WI



MACHINE THAT FLASHES

"RESENSITIZED" 7"

2 F/X CRAZED BASSES, AND POUNDING DRUMS, AN EMOTIONAL, ATMOSPHERIC, FULL ON SONIC ASSAULT FROM PA.



BURN THE PRIEST / ZED

SPLIT 7"

SKULLKRUSHING PAIN & SUFFERING FROM VA/ ABRASIVE,DISCORDANT, MAYHEM FROM PA.



ALSO AVAILABLE
11TH HOUR CONFESSION DEMO TAPE-$3PPD
LOVE IS FOR SUCKERS ZINE-$1PPD

PRICES ARE POSTAGE PAID
7" $3.50/US $4CAN-MEX $5WORLD
CD $8/US $9/CAN-MEX $10WORLD

PAYMENT MUST BE MADE OUT TO MICHAEL BROSNAN

GOATBOY FARMS
P.O.BOX 42098.PHILADELPHIA.PA19101
EMAIL:PHOOKA@HOTMAIL.COM



Hello, my name is rob and i have something to sell you: *Flowers From The Rain!* Sprouted from the mulch pit of my punk zine *The Rain That Fell Last Night...* This new project contains some of my favorites from the past issues, and the other half is all new stuff and every page has a picture on it! *Flowers From The Rain* is 64 pages, full size, hand block printed card stock cover, send me $4 and it's yours! Write:

P.O.Box 315 Arcata, CA 95518

READ ABOUT WHAT THEY DON'T WANT YOU TO KNOW ....



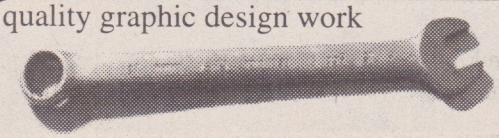
Abaddon

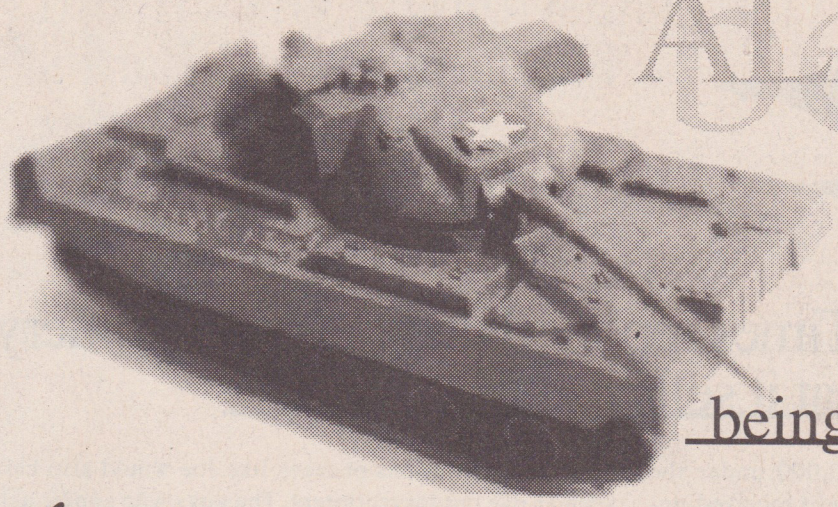
graphicworks

Need help making your zine, seven inch, LP, CD, pamphlet, flier, T-shirt, etc look good? If you like the way this zine looks, then *Abaddon* might be able to help you. Depending on the job, we'll work for really damn cheap to free. No job is too big or too small, so drop us a line.

PO BOX 10093 Greensboro NC 27404

quality graphic design work





ALL YOU CAN BE

being all you can be

Like millions of other high school teenagers, Joe's options for his career after school were wide open, yet somewhat limited. There seemed to be only three paths to prosperity: college, a job, or the armed forces. Joe wanted to attend a university, but the money just wasn't available and financial aid, well, financial aid was the stubborn royal pain it always was. Coming from a small town in North Carolina, his educational background was rather sketchy (being 43rd in the nation in education does have its drawbacks). He felt totally ill-prepared for the next step up in higher learning.

In September, Joe took a voluntary exam called the ASMAT. Suprisingly, Joe aced the test and it gave him confidence in the success of his future endeavors. Soon after, he began receiving calls from representatives from the Army, Air Force, Navy, and Marines. The recruiters were wholly enthusiastic over Joe's scores and wanted a smart and strong young man like him to join the military. Joe initially declined because he did not feel ready to make a decision that early in the year but politely expressed to the recruiters he would give it some thought.

Throughout the rest of the semester, he began noticing a stronger presence of the armed forces in his high school. His textbooks were covered by complimentary Navy book covers from Student Services. Military soldiers often walked onto campus and erected booths with fancy setups (one time the Army even brought a Hummer!) to talk to students about joining the military. The Army drove a eighteen wheeler truck (the Army Cinema Van) onto the Senior parking lot and the school filed students during class to watch all sorts of movies about life in the Army. They even had a tank simulator at the end in which you drove around and blew up other tanks. It was just like a video game. Joe would watch the high school's ROTC program do tricks with rifles outside through the window during English. Students were taken out of class and filed into a room to watch videos about how the military was beneficial after high school.

Near the end of the semester, Joe was accepted into a decent state school, but he could not scrounge up the funds in order to pay for his education. Then he saw a commercial on television about how joining the military could get you "up to forty thousand dollars" for college if you joined. This offer was too good to be true! Joe quickly dialed his recruiter and signed up for the United States Army. He was even offered the Delayed Entry Program where he could have a couple months to decide before he started basic training in the fall.

In an ideal situation, Joe would sign up for the military, serve four years for his country, learn important life and job training skills, build his character, dirty his pants a little, and in the end get a huge hunk of cash (forty thousand bucks!) from Uncle Sam himself. With his experience and financial support, the four years at a University would be a breeze and he would land himself a well paying job in no time.

Unfortunately, that is only what a television commercial promises. The Montgomery GI Bill is one of the military's top recruiting sales pitches, and its claims come up short in reality. The rolls upon rolls of red tape strewn across the program make it difficult for new recruits to achieve such benefits. In fact, the Montgomery GI Bill has become a capitalistic venture for the military and a profit minded scam.

There are two programs in the military that offer financial aid for college: the Montgomery GI Bill and the Army or Navy College Fund. The Army or Navy College Fund is a higher benefit program, but much more difficult to enter. Few enlistees qualify for the College Fund and therefore must settle with the Montgomery GI Bill where the majority of enlistees enter.

The first obstacle after joining a educational benefit program is meeting several conditions. For the first twelve months in the program, all participants must contribute $100 per month. These payments are nonrefundable and once one begins the payment, they must continue throughout the entire twelve months. After payment, the enlistee cannot cash in on any benefits unless he receives an honorable discharge, something that 20% of all veterans never get.



The Montgomery GI Bill is one of the military's top recruiting sales pitches and its claims come up short in reality.

Even the Army Times reported that the Montgomery GI Bill is not what it sells itself as

An enlistee cannot receive $40,000 under the Montgomery GI Bill. The maximum benefit received under the program is $15,575. The promise of $40,000 comes from those who manage to enter and complete the Army/ Navy College Fund. In order to join this highly selective group, one must score in the top half of the military entry tests and commit themselves to enter a designated job specialty. The designated job specialty (called Military Occupational Specialties) are the most unpopular jobs in the military because these jobs contain no skills that can be transferred to a civilian job market.

After the honorable discharge, there are still many obstacles that enlistees face in order to receive educational benefits. One must attend an accredited school and stick to the militay's payment plan. The nonflexible payment plan is based around a four year schedule. Those who receive benefits get paid equal portions over a period of 36 months (equivalent to four years). 56% of veterans using the Montgomery GI Bill choose to attend two year schools, and one cannot receive larger payments in a shorter amount of time. A two year college graduate will only receive half of the money they have earned. Once the money is in a veteran's hands, the military chooses where the money is spent, and any argument will be lost on deaf ears.

$40,000 will hardly cover one year at a private school and University tuitions are not getting any cheaper. State universities usually average around $9,000 per year. The military's educational benefits rarely increase and are behind on the schools. Since the beginning of the program in 1985, the military has only raised the benefits three times. Those who do not attend college right after the military will suffer from the 5-10% yearly increases of college tuition.

Many join the military for discipline purposes. It is true that one learns discipline in the military, but does that discipline aid in a real life situation? Saving up the money yourself takes just as much discipline, just in a different perspective. The military teaches one every detail, telling one where to go, what to do, and basically making decisions for those in training in a dehumanizing manner. Alternate methods usually require more self discipline, and require the need to make decisions and independent thought.

The millions of teens like Joe would also have to keep an eye out for recruiters. The guys who appear at high schools with full blown advertisments and chase after target students (those who have no real future in education) with a selling line about the military. What Joe does not know is that these recruiting agencies do not have an official contract with the actual armed forces. There is an agreement, but not having an official contract makes the military not liable for whatever actions the recruiters take. Therefore, the recruiters can say and do anything to score a sale. The military supplies the recruiters with phone numbers and addresses to possible prospects (claimed from the ever so willing school systems) so they can call them and invite themselves over for dinner. The military ran a study to see what soldiers thought about military recruiting and an overwhelming number responded negatively towards the advertising. The promises of education were "lies...false" or "not the truth to me." Instead of driving tanks and flying helicopters, many soldiers found themselves "buffin' floors and pickin' up cigarette butts."

Even the Army Times reported that the Montgomery GI Bill is not what it sells itself as. At the time of the article a bill was proposed that would raise the monthly fee from $1,200 for the first year of service to $1,633 so that the program could pay for itself. An administrator of service education programs who asked not to be named commented that the budget raise was "damn near a national scandal." The bill was not passed, but since the program cannot pay for itself, the weight has been distributed to taxpayers. The article also interviewed Rep. G.V. "Sonny" Montgomery, D-Miss., the namesake and sponsor of the Montgomery GI Bill, and he is not too pleased with the progress of the program.

"This is the first time we ever made military people pay for their education benefits. They've always been free. I don't like it, but that's the only way I could get it passed," Montgomery said.

The program exists so that the money is hard to claim and harder to use. This inflexibility shows that the Montgomery GI Bill is a tool for recruiting, not a benefit to aid those who want a good education.

SILKSCREENING



So your band has a name, 2 1/2 songs, and you're ready to make T-shirts for all your friends months before playing your first show. Silkscreening can be a very useful tool for producing multiple copies of any design onto clothing, canvas, paper, and many other mediums. The following may not be the most professional way to approach the process of screening an image, yet in my experience it has proven to be the easiest and most cost efficient. This guide should be used as a starter of sorts, for screening single color images. You can build upon these ideas and suggestions to work towards better screening and more complex projects in the future.

How to Do It Yourself

Part I. Preparations

Screening an image can be done through any number of methods. I will explain the method of using photo emulsion to burn an image onto the screen. This method provides several options and a great deal of durability, which is essential for using the screen time and time again. The obvious starting point for this process is to **make your design**. You can make an image by using India ink, cutout letters/figures, or even natural items such as leaves. The idea is to prepare an image as a positive, which means any image on a transparent or translucent surface that will block light. I prefer to use xerox transparencies because they provide an easy way to create a positive image from a drawing, photograph etc. It is very important to keep in mind that your final product will be a one-color interpretation of your image, and choosing a complex image for your first time screening is probably not a good idea. Starting simple and working towards complexity serves as a good rule of thumb when doing this type of work. To **transfer your image to acetate**, simply take it to a copy shop and ask them to transfer it onto a transparency. Have **two copies** made this way, as it makes for a better finished image. This will cost you about $1 per copy.

Part II. Building Your Screen

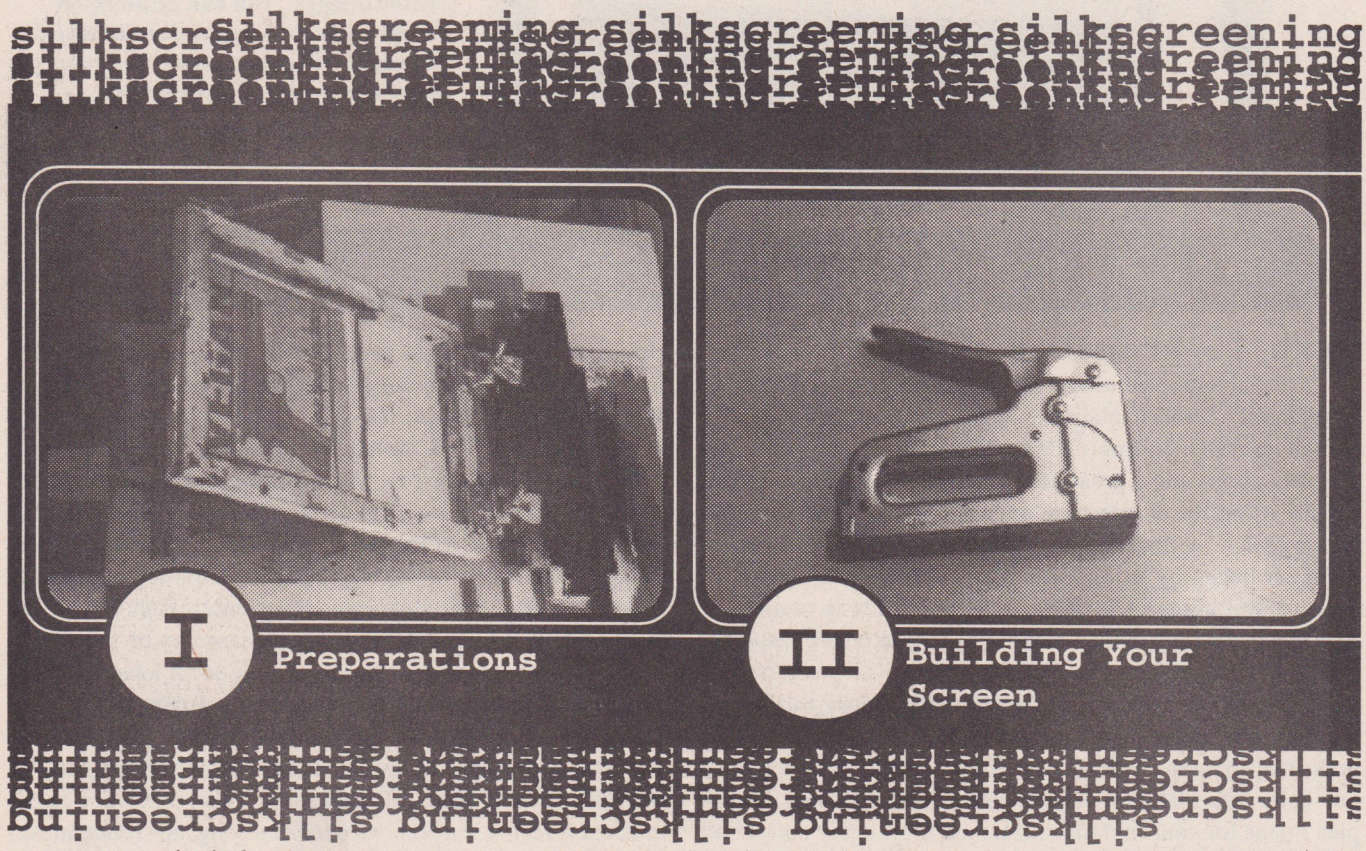
First you must have the materials to build a frame with flat sides, that will be tall enough to create a bowl effect once screen mesh is stretched over it. You should ask at the art supply store for frames made specifically for silkscreening, or else you may end up with something you can't use. You also need enough screen material to cover the frame plus an extra inch of material over each edge of the frame. Screen mesh comes in different sizes, and you may also need to ask about this before investing money in something you are unsure of. With a staple gun, **staple** one edge of the mesh to the center of the *outside edge* of the frame. Next, do the same to the edge that runs parallel to the first **while pulling the mesh as tight as possible**. Now turn your frame 90 degrees and place another staple in the center of this edge, again pulling the mesh tight. Repeat this process of moving across the frame and stapling the mesh while ensuring it remains extremely tight. You want to eventually work your way to the 4 corners of the frame, placing staples anywhere the screen may seem loose. A good way to find loose places in the screen is to **run your finger along the edges of the mesh** close to the frame. Your screen will eventually have a consistent flat surface, containing no wrinkles or weak edges. To add support and protection to the finished screen it is a good idea to put strong tape (duct, masking, packing) over the stapled edges of the screen. Take time with this entire process as it is very important, and the extra effort will make for a long lasting screen.

Part III. Preparing Your Screen for Burning

You should now have a tightly stretched screen. The next step is to **coat your screen** with a photo emulsion mixture which will render it sensitive to heat and light. You can purchase a photo emulsion kit that includes *both emulsion* and *sensitizer* or buy each separately. It is important that you obtain both, as you will need to create a mixture for the chemical to become active. Find a **clean container** for mixing your solution. You will also need **a spoon, a stirring utensil, and a thin plastic spreader** such as **an old drivers license**. Using

the spoon **mix 4 parts emulsion** (the blue substance which has the consistency of Elmers glue) and **1 part sensitizer** (more like yellow water). This should give you a bright green mixture which you should **stir until fully combined**. This chemical is now active and can be stored in a closed opaque container in your refrigerator for up to 2 weeks, or 24 hours at room temperature. **Coat the surface of the screen** by pouring a bead of the mixture on the bottom side of the screen. Spread it evenly and thinly with your plastic spreader. Work to achieve an even coating on both sides of the screen. You can **hold the screen up to the light** to find pinholes which should be filled before allowing to dry. Return any excess solution to the mixing container.

In an area away from light (closet, drawer, under a box) **allow your screen to dry**. Place the screen **horizontally, bottom side down, elevating the corners** so as not to let the screen touch the floor. The maximum time you should allow your screen to dry before burning it is **6 hours at room temperature**. Usually a screen will be ready 2-3 hours after coating with emulsion. A screen is dry if it has a matted look across the surface and is not tacky to the touch. Once the screen is dry it must remain in a darkened area until it is ready to be exposed.



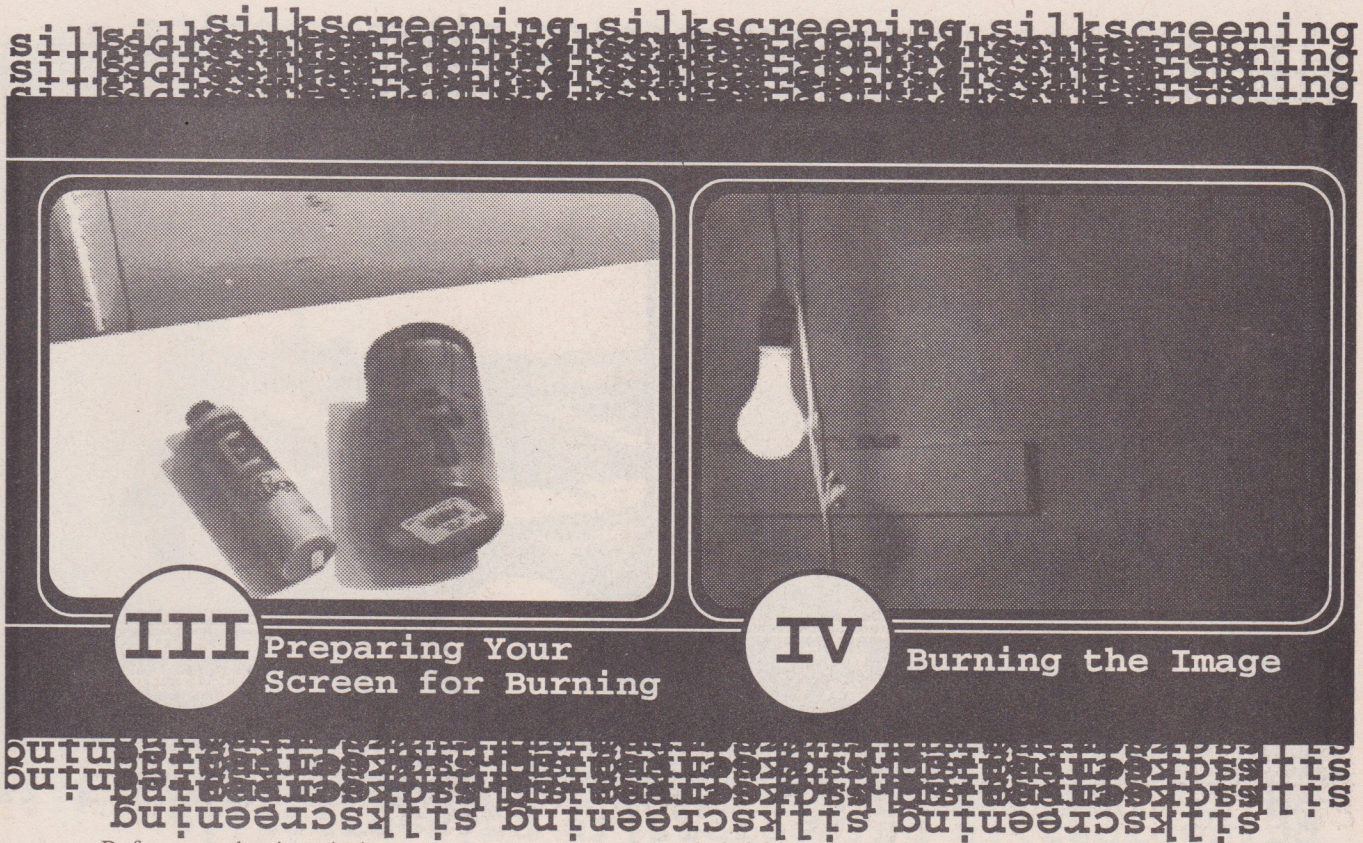
Part IV. Burning the Image

Before you remove the dry screen from the dark drying area be sure all materiels needed for this part of the process are prepared. You will need a strong **light source** for exposing the image. This is probably the most important part of the entire procedure, and needs to be prepared in a very specific manner. I recommend using an **ECA Photoflood bulb** for a good exposure. **BBA Photoflood** (250 watt) bulbs can also be substituted while keeping the same exposure time and placement above screen. These bulbs can be found at any decent camera supply store, as they are commonly used for "professional" lighting and film techniques. Center the bulb exactly **12 inches above** a flat area where you will place the screen. You should now **staple the two transparency pages** together, which contain your positive image. By placing the transparencies on top of one another you will create a darker positive for exposing the screen. It's a good method I use to eliminate quality deterioration that may have occurred while xeroxing from the original. **Center the transparencies on the dry screen,** flat side down. Now place the screen **below bulb (12 inches) and allow to expose for 15 minutes.** It is suggested that you place the screen on a dark surface, such as a black sheet of paper while exposing. These instructions apply to a screen that is no less that 8" and no more than 16" in any direction, **if you change *any* of these variables** (screen size, bulb wattage etc) **you will need to adjust the height of the bulb as well as exposure time.** It is important to remember that the larger the screen surface the higher your bulb must be, and the higher the bulb the longer the exposure time.

After exposing for 15 minutes you must **wash the unexposed parts** out of your screen. Your objective is to completely wash away all areas that were black on the transparency. These areas should now appear to be a lighter color of green on the screen. A powerful sink sprayer or shower will work perfectly for blasting the emulsion out of these areas. If you have trouble getting emulsion out of the more detailed areas it is helpful to rub the screen with a cotton swab and try blasting again. This process should take no more than 5-10 minutes.

V. Printing with Your Screen

You should now allow your screen to dry, and then you are ready to begin the printing process. This is where several options can be explored in terms of how and what you want to print. At this point a press is a very useful tool. The printing press I use is a construction consisting of a base which I mount my screens upon with hinge-type attachments. A press helps to keep the printable surface in a stationary position that is centered below the screen for every print. Use your imagination and crafting skills to construct whatever fits your needs, or if you're really serious look into buying something a little more professional. Also, most silkscreening kits come with a base & hinge set up that is also pretty decent for some uses. If you just don't want to deal with a press at all, it is possible to simply place the screen on the printable surface manually. If using this method be extremely careful, as it can get messy and sloppy.



Before you begin printing you want to **check the screen for pinholes** by holding it up to the light. You can patch these imperfections with tape before each screening session, or for a more permanent solution paint each hole with **screen filler**. You also want to **tape around the edges of your screen** to prevent bleeding between the wooden frame pieces and screen mesh. You can use masking tape or clear shipping tape for this process. Both types of tape are easy to remove and are water/ink resistant. After fully taping your screen it's time to place your image on a **flat smooth surface** (if not using a press) and **spoon out ink** in a bead-like line across the end of the screen nearest to you. From this point on it may be useful to have a kick-leg attached to your screen, so it is easy to elevate while keeping both hands free. With the screen lifted slightly from the base **apply an even blanket of ink** onto the print area with the squeegee. This is called the **flood stroke** and will help keep your screen evenly saturated. Place your screen on the printable area and pull the ridge of ink across the full image. It is important to make sure you spread ink over every part of your image, even if it requires several strokes with the squeegee. Next you should lift the screen, remove your print, and give another flood stroke. This process should be repeated for each individual print. Your strokes (including the flood stroke) should be easy and smooth, while holding the squeegee at a 45 degree angle. **Experimenting on scrap paper** is very necessary to get an idea of how much pressure to use, and in learning the individual kinks in each screen. Newspaper is a cheap and easy material to use for test-printing. **Drawing guidelines** along the edges of your frame and base (such as a center point) will be very useful with lining up your print, and will prevent ruining materials or mass producing crooked prints. When screening onto new shirts this is very helpful because they have a crease in the center that serves as a great reference line. If you follow these steps and allow room for personal trial and error, you should crank out beautiful screened prints in no time.

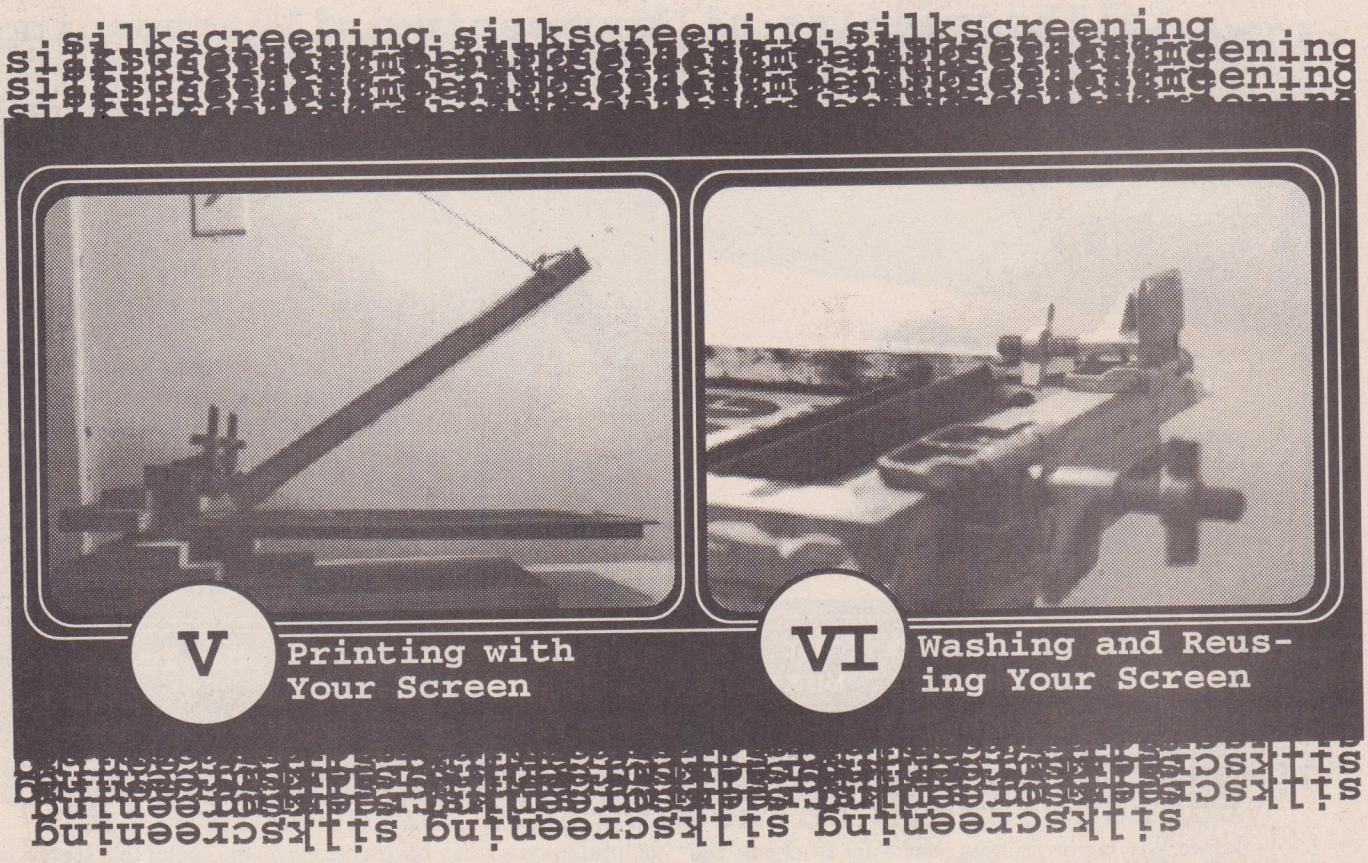
VI. Washing and Reusing Your Screen

After each printing session you want to thoroughly **wash the excess ink** out of the screen. Do not allow any ink to dry on your screen. It is also a good idea to remove the tape from the surface of the screen mesh after each use as well. Your screen will last for a long time if you take these precautions and treat your screen with care. If you have decided that you are totally finished with an particular image you can **strip the emulsion** away from the screen and start fresh again. This is a

very easy process that can be done using one of several different solutions. Screen stripping solution is available at the art supply store, but it is cheaper and just as effective to use a mixture of ordinary bleach and water. Mix two parts cold water and one part house hold bleach and simply apply to both sides of the screen. Allow your screen to sit 10-15 minutes and then rinse with a spray of hot water. You will need to repeat this process until the emulsion is completely removed from the surface of your screen. Some areas may seem a little tougher than others and require more attention. Apply rubbing alcohol with a cotton swab to remove any excess emulsion residue. This procedure will allow you to reuse any screen several times before it is necessary to stretch new screen material on the frame.

VII. Miscellaneous Tips

Here are a few extra tips if you are using these techniques to screen shirts and/or patches (and why wouldn't you, you're punk right?). Don't waste time or money going to big department or chain stores to buy T-shirts, even if they seem reasonably priced. T-shirt factories, distributors, and outlets have good quality **irregular** shirts available for discount prices. Irregular shirts are factory rejects that didn't make the final cut for one reason or other, and honestly I haven't found the flaws in most of the irregulars I've bought. There are different grades of rejects, and the more fucked a shirt is the cheaper you can buy it. Just call around and ask shirt factories and outlets about the availability of irregulars, and ask if they can suggest anywhere else in your town that may sell *irregulars*. If you can't find anywhere in your town it is also possible to mail order irregulars, but you will have to pay for shipping. If you aren't concerned with the quality of the shirts, thrift stores can be good places to get an assortment of styles and colors at super cheap prices. The thrift store can also be a nice alternative to fabric stores for patch material as well. When screening onto cloth it is important that you use the **correct type of ink**. Ink comes in water and plastic based forms, and even though plastic ink is much better quality it requires special equipment for the heat setting process. When using water based ink you have the option of using the **permanent acrylic** or **textile** formats. Each one is made for specific purposes, and it is important that you read the directions on the container for any type of ink you consider using. Textile ink is specifically used for screening onto fabric and will not bleed in the wash if set correctly. To heat set your prints simply place a clean sheet of paper over the image after it has dried, and **iron** the shirt/patch for a good minute or two. Permanent acrylic ink is better suited for screening onto surfaces such as paper, poster board etc., and requires no heat setting process.



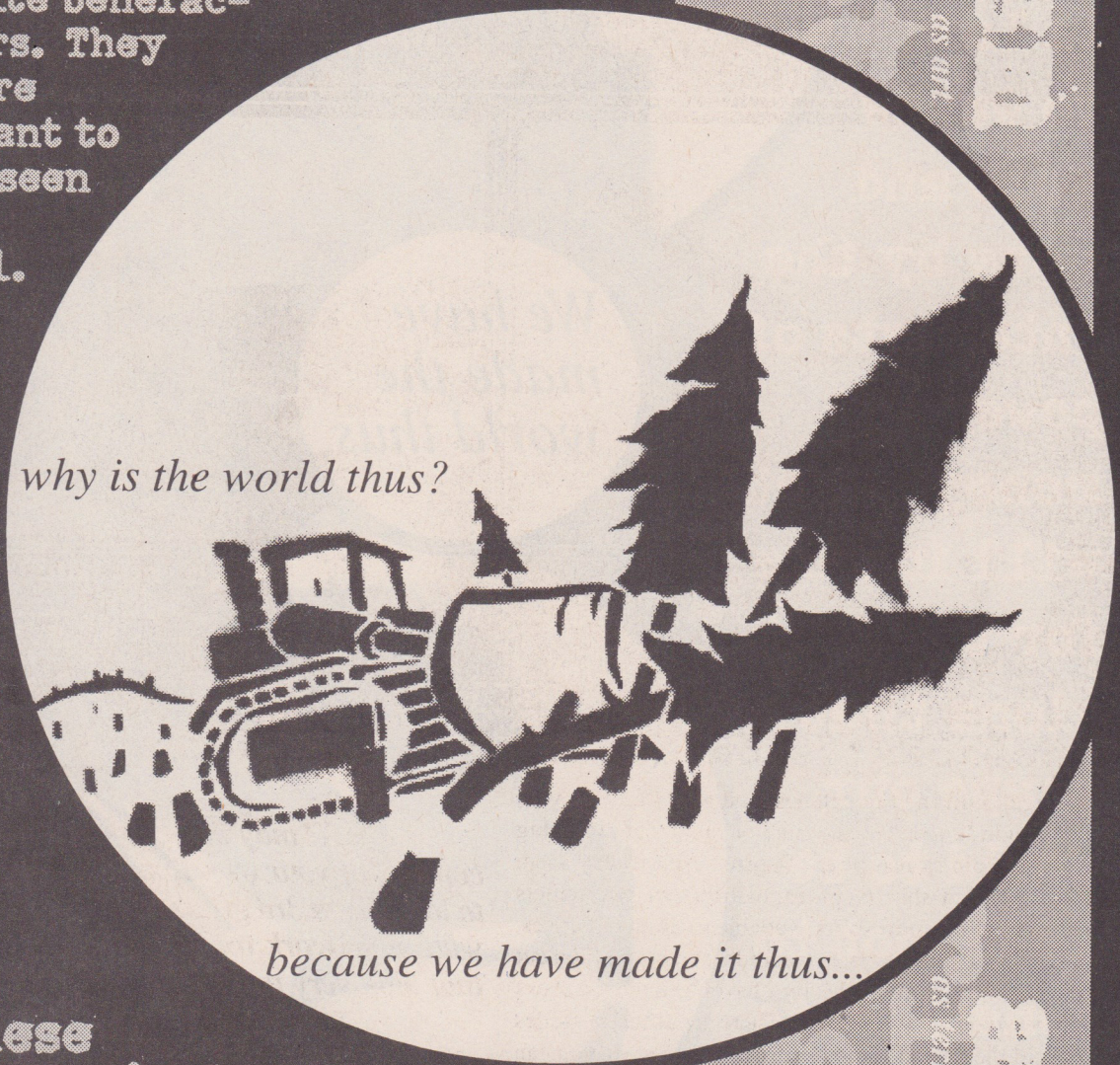
D.I.Y. may be about doing things in the comfort of your own home, but they don't have to look like a 3rd grade crafts project. Take time with your work and you will have end results that look very professional.

List of Possible Supplies

Frame, Screen-mesh, Staple gun, Stapler, Acetate, Tape (masking/clear/duct), Photo Emulsion, Photo Sensitizer, Spoon, Clean mixing container, Plastic spreader, Opaque storage container, Refrigerator, Stirring utensil, ECA photo bulb or BBA photo bulb, Sink sprayer or shower, Screen filler, Ink (textile or acrylic), Squeegee, Printing press, Hinges, Ruler, Marker, Bleach, Cotton swabs, Newspaper, Clean white paper, Iron

terrorism as art

Descending upon the unsuspecting streets of Greensboro on the second night of October, these images were left. Stencils and paint, meant to provoke and awake our city to the crimes and atrocities happening before our very eyes. This is vandalism, but this is also art. Art that is outside of the museums, textbooks, and mass produced posters. These works were not meant to cater to elite benefactors. They were meant to be seen by all.



These pieces have a message, and it is our job to listen.

terrorism as art

"Everyday Greensboro, like most of the world, is laid to waste more and more by the interests of power and money. What will it take for the decisions that shape our world to be made, not to consolidate that power and money in

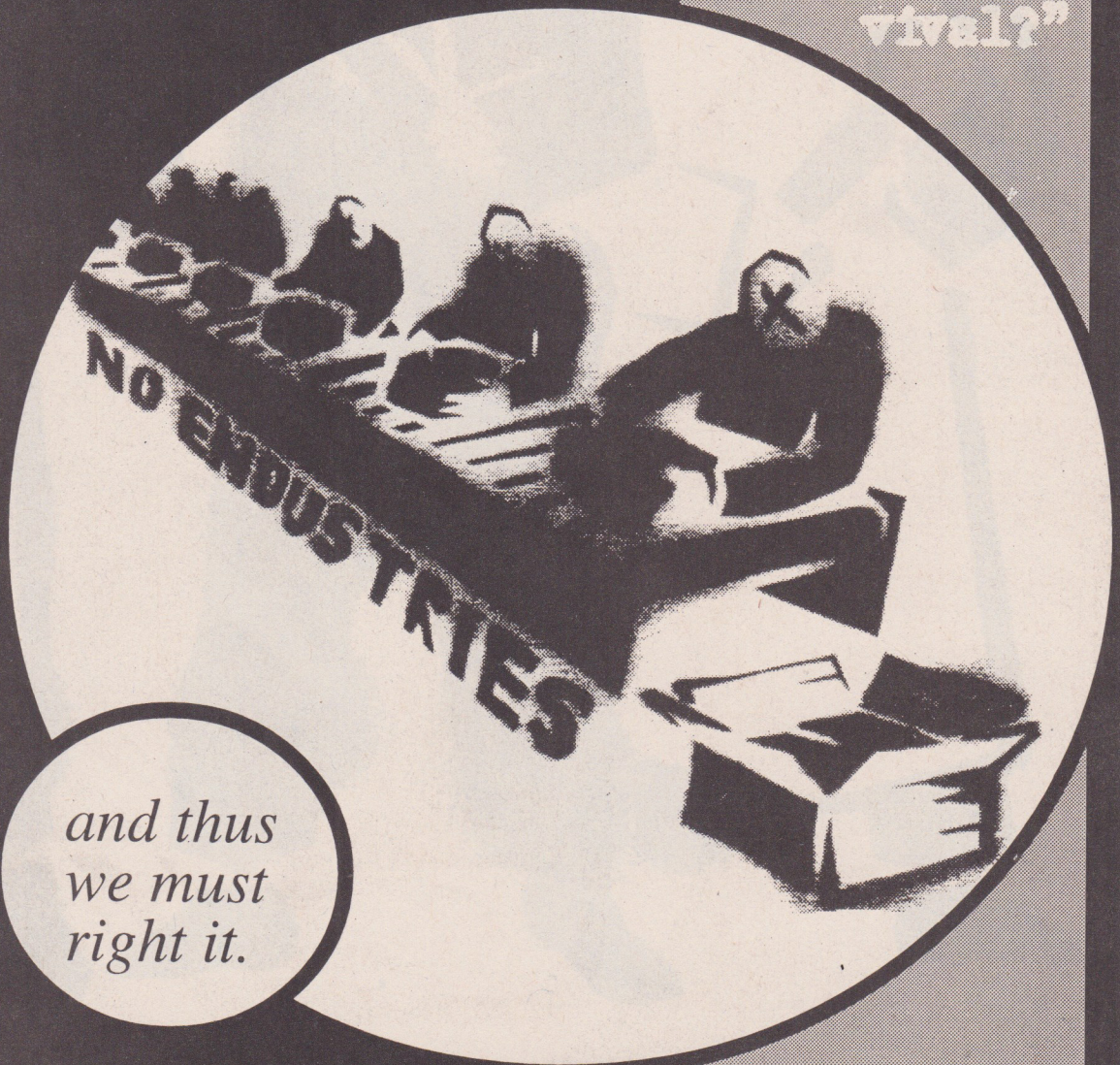


We have made the world thus,





the hands of fewer and fewer, but be made in the interest of our common good, our common survival?"



and thus we must right it.







Besides the introduction, all words and art for this article was obtained from the zine published by the anonymous culprits. ..
A sincere thanks to those who make art a threat.

Understanding CUBA and the Revolution

Cuba, the last stronghold for revolution in the western hemisphere. The world is modernizing and globalizing and politicians and economists foresee communism's terminal demise in the next few decades. In the battle of the superpowers capitalism has won. So we are told communism rests somewhere between a dictator's sick fantasy and an idealist's foolish dream. And where does that leave Cuba, the only country in Latin America to persevere with its goal of a communist revolution? Without much hope, most people chime in unison. Castro is growing old and the neocolonialists can barely hide their stiffening erections at the prospects of this offering. The revolution in Cuba, "that has not and never will be for sale," will most likely crumble some time in our life. As the free (market) world gets ready to uncork the champagne to celebrate, it is important for the rest of us to look back and understand the Cuban Revolution.

Cuba has a long history of suffering. Suffering that has plagued all of Latin America; hundreds of years of colonialism followed by an uneasy independence marred by corrupt local governments subservient to foreign interests. Since colonial times Cuba had also been locked into a sugar monoculture. Cuba's mass production of one single cash crop of no nutritional value prevents it from being able to provide enough food to feed its own citizens and takes resources away from other potential industries. Monocultures force nations into a position of dependency on other nations for survival. Without producing sugar, Cuban's have no source of income, but by growing sugar, they have to import food and other needed goods.

Towards the end of the 19th century, before Cuba had even freed itself from Spanish rule, the United States had already gotten a foothold on the small island. The United States dominated trade with Cuba and was steadily buying up the means of production to Cuba's sugar industry. After the US defeated Spain in the Spanish American War, the United States took control of Cuba, along with Puerto Rico, Guam, and the Philippines. Our Cuban occupation lasted from 1898 to 1902. After withdrawing militarily from the island, Washington maintained firm control of the country. This fact is starkly reflected by the Cuban Constitution of 1902 which grants the United States liberal economic access, as well as the official right to directly interfere within Cuban affairs. Cubans have always been highly sensitive of their history and how other nations have affected their sovereignty. In particular, they feel cheated out of independence by US imperialism. These feelings had no effect on Washington or Wall Street though. By the 1950s, the US had amassed large interests in Cuba's sugar and tourism industries, totaling one billion dollars, in addition to receiving 75% of Cuba's exports and supplying 65% of Cuba's imports. The need to protect these interests lead Washington to support Fulgencio Batista and his coup against the constitutional government of Cuba in 1952. Batista's rule promised strong authoritarian control and open arms to US investment (i.e. little or no concern for workers rights, national interest, or the Cuban people's future)--essential ingredients to US foreign policy.

Following in the footsteps of Mexico, Bolivia, and Guatemala, the people of Cuba revolted in 1959 after years of growing civil unrest. Leading the insurrection was a young Fidel Castro, Raul Castro, Che Guevara, and many others who made up the 26th of July Movement or M-26-7 (a revolutionary group taking its name from the date of its first action in 1953 against the Moncada barracks in Santiago de Cuba). Initially supported by the United States as a suitable alternative to the widely unpopular Batista (too much discontent from the masses is not good for business), Castro quickly lost favor with Washington as he allowed the revolution to gravitate toward communism and the needs of Cuba's majority. Castro's dedication to the evil scourge of communism included countless reforms which helped Cuba's large rural and working class sectors. Incomes were redistributed and the seizure of Batista and his associates' estates were put to the benefit of all Cubans. The Agrarian Reform Law of 1959 divided up huge farms owned by Cuba's elite and foreign investors and guaranteed small farmers a sizable plot of land in which they could grow crops. Wages were increased and quality medical care and education became available to all. The revolution also set out to return Cuba's destiny back into Cuban hands by nationalizing and socializing industries. The early years of the revolution included efforts to diversify

Cuba's sugar monoculture. The revolution again and again defied US attempts to compromise Cuba's sovereignty. Castro helped defend the rights of the proletariate around the world, in the exact same way the US stands up for the rights of capitalism across the globe. The most famous incident occurred in 1975 when Cuba sent military forces to Africa to aid the Popular Movement for Liberation of Angola (MPLA). Cuba's involvement in Africa refroze warming relations with the US, and scared the living hell out of the West. Castro actually lived up to the idea of a revolution without borders.

In so many ways the Cuban Revolution has been an incredible success. Its greatest achievement simply being that it has survived. All other Latin American revolutions could not manage to last much beyond a decade. Castro on the other hand has been in power for almost 40 years. The revolution has survived through devastating trials and tribulations to provide a beacon of hope for the third world. From 1981 to 1990 Cuba had the highest per capita increase in wages and social benefits in Latin America. Cuba has eradicated abject poverty and provides its citizens with excellent medical care and education. This includes a life expectancy of 76 years and a literacy rate of 96%. From 1960 to 1980 Cuba was the highest ranking Latin American country on the Physical Quality of Life Index. In other words, Cubans were the best fed, housed, educated, cared for, and treated during that time period. While critics argue that Cuban political system lacks opposition to the Cuban Communist Party (PCC), they do have one of the largest electoral turn outs in the world. With no State coercion of any sort, 97% of all eligible voters participate in Cuban elections. In fact, all of Cuban society is highly political. Maintaining the goals of the revolution, which are the goals of the Cuban majority, is part of everyday life. A refreshing change from the absolute apathy present in American society. Cuba also provides poor nations with medical out reach and has a plethora of doctors stationed throughout the world. For any country, especially in Latin America, these are no small feats. When one looks at the additional hardships Cuba has been put through (see below) it is something that should make every Cuban very proud.

The revolution also represents many failures. In particular there is no denying the repressive nature of the regime. Castro has imprisoned artists, poets, thinkers, and revolutionaries for crimes against the state. The actual number of political prisoners in Cuba is not known, but the number is well into the thousands. It is this dark underside of Cuba that turned so many of its allies from America and Europe against it in later years. Beyond repression the leaders of the revolution have committed several blunders which have come back to haunt the island. The largest of these being the failed attempt to harvest 10 million tons of sugar in 1970. After initially trying to diversify Cuba's economy, Castro reached an agreement with the USSR where they would provide a market for Cuban sugar. For years Cuba diverted land, capital, labor, and resources to make their largest harvest in history possible. The 10 million ton goal could not be reached. This was both an ideological and economic defeat for the country. By reversing Cuba's diversification efforts, Castro created further foreign dependency. This dependency has now crippled Cuba since the Soviet Union has collapsed. Cuba has lost 80% of its imports, and by 1991 its economy had contracted by 35%. The Cuban political system is also heavily dependent on Castro. Castro sits at the head of all of Cuba's major governing bodies. The political system, as it stands, can probably not function without him. It is very likely that when Castro dies the revolution will quickly follow.

"Let us not forget that our principal policy for hastening the departure of Castro is to convince the

Regardless of the revolutions flaws, Cuba has provided its citizens with a safe haven from the suffering so common to those who live in countries like Brazil, Chile, El Salvador, or Guatemala--"fledgling democracies" that the US wholeheartedly supports. In Guatemala 87% of the population lives in poverty. In Brazil 53 million people are malnourished. In Chile and El Salvador, people don't become political prisoners, they just disappear only to be found in mass graves years later. Regardless of his incredible gains, or because of them, it has been official US policy to hasten the removal of Castro since 1960. In 1961 the Kennedy administration and the CIA, through the training and arming of Cuban exiles, attempted an invasion of Cuba that would become the Bay of Pigs disaster. The Bay of Pigs was just one military act among so many, including bombings and numerous assassination attempts, that would have created a

nuclear war had roles been reversed.

In conjunction with military aggression the US has enacted one of the strictest embargoes in recent history against the island. Since 1962, when the embargo first went into effect, its strength has fluctuated. During the last decade the noose around Cuba has gotten much tighter thanks to the Torricelli Act (Cuban Democracy Act) of 1992 and the Helms-Burton Act (Cuban Liberty Act) of 1996. These acts have attempted to completely isolate Cuba from the rest of the world. They have gone so far as to deny Cuban's access to food and medical supplies. While banning medicine and food stuffs is against international laws, US lawmakers have crafted their bills to include on-site verifications and complex licensing requirements for US companies or their foreign subsidiaries when selling medical supplies to Cuba. The end result of such laws means companies just can't deal with Cuba. Even more devastating than the lack of medicine and food has been the embargo's effects at cutting off Cuba's oil supply. Without gas Cuba is being forced back into primitive times, and Cuban industries are feeling the terrible effects. Interestingly, the lack of petroleum products has improved some areas of Cuban life. Cubans are in better shape because they must use bicycles, and the island now has better air quality.

(1970s), Nicaragua (1980s), Granada (1980s), and Panama (1990s), just to name a few, in addition to political and economic coercion, can not be seen as an outright compromise of other nations' security. The Cuban threat was merely a useful element of the Cold War, and like the rest of that "war," was nothing but a sales tactic to justify US imperialism and a bloated military budget. Unfortunately, most Americans cannot see things from this perspective. We are told to fear this small little island and its evil ways, and that is just what most Americans do.

When one looks at Cuba it is obvious that it is no utopia. When one looks at Castro it is clear that he is not perfect. Of course, no country is a utopia and no leader is perfect. Al Gore has referred to Castro's leadership as an "abject failure." The whole concept behind a state is to provide for its people, and the Cuban Revolution has done just that. The problems Cuba faces today are not the result of communism's inadequacies, but US intervention, namely the embargo. All governments make mistakes, but it is the US that has prevented Cuba from recovering from them. Pending legislation could allow medicines and food to be sent to the island, but the bulk of the embargo will stay in effect indefinitely. The US will continue its efforts to remove

"people of Cuba that his leadership is an abject failure. And our policy is to stay on that course." -Al Gore

The US has also used its position as a world economic power to block international loans and prevent other countries from trading with Cuba; though Spain, Canada, and many others have gone against Washington's wishes.

No examination of Cuba is complete without looking at some of the so-called threats Cuba posed to the Western Hemisphere. The most famous of these threats was the Cuban Missile Crisis. In the early sixties, Americans honestly feared nuclear war caused by Soviet warheads launched from Cuba. The presence of Soviet missiles is seen as unequivocal proof of the Kremlin and Castro's ruthless behavior. US historians, politicians, and media have conveniently overlooked the fact that both before and after the crisis in Cuba, US missiles were stationed in Turkey, a stone's throw from the USSR's border. The US has continually bickered about Cuba threatening our national security as well as other nations. Of course, our recent invasions of Guatemala (1950s), Cuba (1960s), Chile

Castro from power and open Cuba's market to foreign investment. When the Yankee imperialists return once again to plunder the island, the world will have lost something special--the one country in the Americas that managed to shake loose from the neocolonialist grip and prospered by doing so. The very least anyone can do is remember Cuba not as an "abject failure," but a success, because that's what the Cuban Revolution is--a realistic response to its long history of suffering, a realistic response to US imperialism, a realistic response to its peoples needs.

References: 1. *Cuba: Dilemmas of a Revolution*, Juan M. del Aguila 2. *Z Magazine* September 1997 (book reviews) 3. *Year 501: The Conquest Continues*, Noam Chomsky

CRUNCHY MUSIC STUFF

vinyl, cds, local zines
ALL DAMN DAY

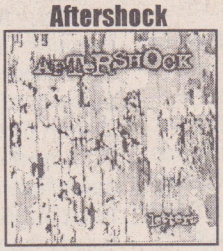
908 Spring Garden St.

272 STUF

m-s 11-8 sun 1-6

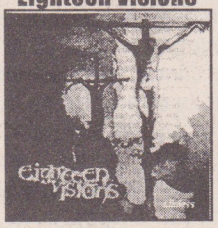
HARDCORE FROM BEACH RECORDINGS AND xLIFESENTENCEx

Aftershock



Letters CD

Eighteen Visions



Lifeless CDEP

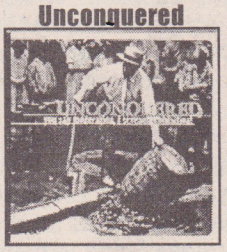
Torn Apart



Nothing Is Permanent

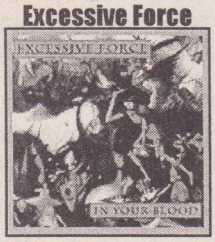
"Think brutal straight edge metalcore as if Overcast & Earth Crisis had a bastard child (AFTERSHOCK) who was from New York. If you dig this style, don't miss out on this." - Very

Unconquered



You Say Modernotion

Excessive Force

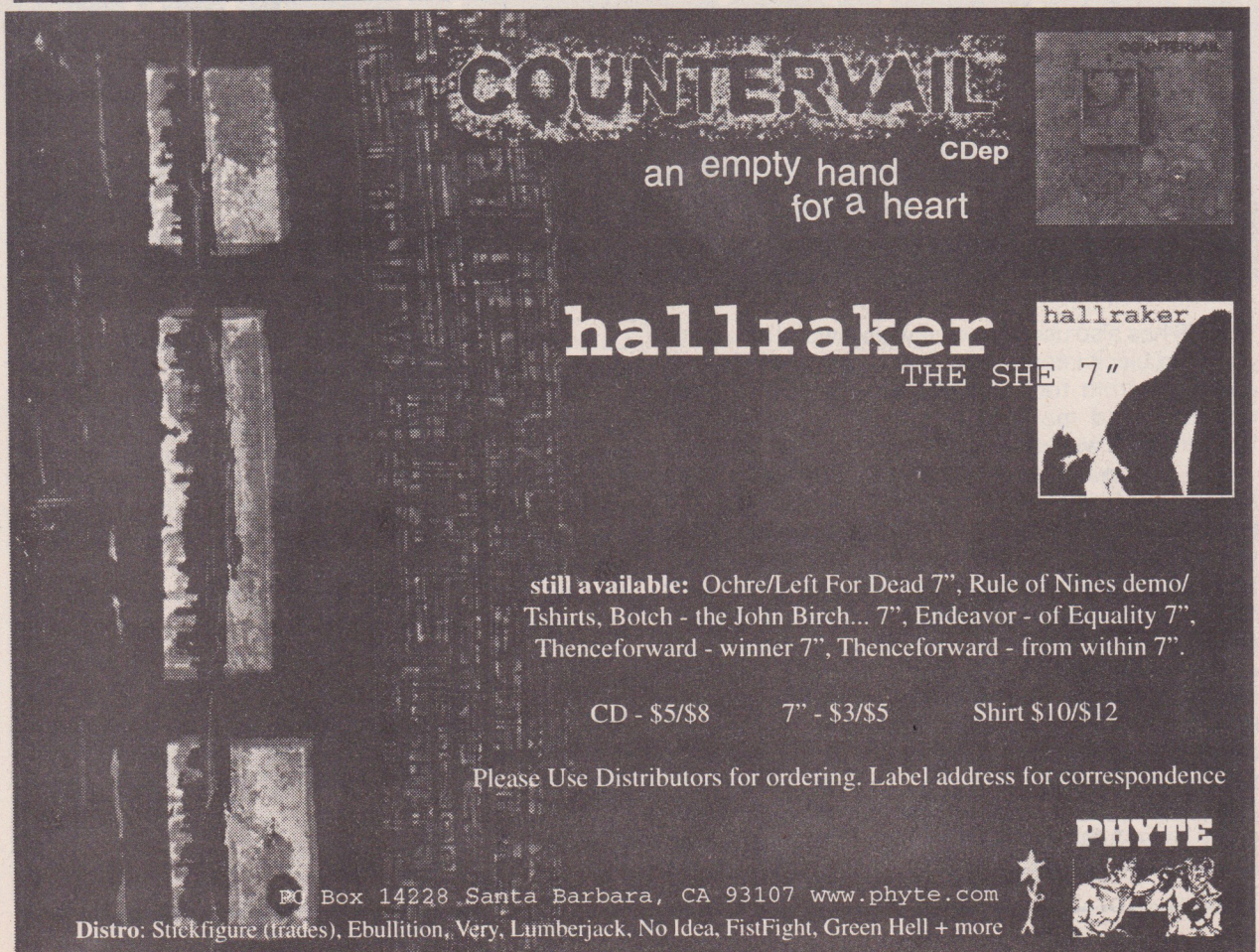


In Your Blood

All Cds are $7.00ppd . Overseas, please add $3 for postage. Send a stamp for a full catalog of punk, ska, hardcore and more.

Distributed by Revelation, Sounds Of CA and Mean Street, Very, Victory and Temperance Records

Beach Recordings: 1230 Market St.#135 SF, CA 94102
415.553.8725 Email - Beachrec@best.com



COUNTERVAIL

CDep

an empty hand for a heart

hallraker

THE SHE 7"

still available: Ochre/Left For Dead 7", Rule of Nines demo/ Tshirts, Botch - the John Birch... 7", Endeavor - of Equality 7", Thenceforward - winner 7", Thenceforward - from within 7".

CD - $5/$8 7" - $3/$5 Shirt $10/$12

Please Use Distributors for ordering. Label address for correspondence

PHYTE

PO Box 14228 Santa Barbara, CA 93107 www.phyte.com

Distro: Stickfigure (trades), Ebullition, Very, Lumberjack, No Idea, FistFight, Green Hell + more



"the 49th parallel"
COMPILATION LP

SWALLOWING SHIT. STILL LIFE. ACRID. KARENZA. THO KO LOSI. ELIOT ROSEWATER RESIN. 3 STUDIES FOR A CRUCIFIXION. SUBMISSION HOLD. INEPT GATES OF DAWN. MK-ULTRA.

6 bands from the US and 6 from Canada
LP only. $6 postpaid in the US $8 worldwide

We also still carry:
Avail "Satiate" lp and live 10"
hosegotcable "majesty" LP/CD
Iconoclast "Greatest Hits" CD
Merel/Iconoclast 7"
Assfactor4 "Smoked Out" 7"

LP/CDs $6ppd US or $8ppd worldwide.
7"s $3ppd US or $5ppd worldwide.

we carry tons (yes, tons) of shit.
write / email for list.
now go read.
old glory records.
post office box 17195.
worcester, ma. 01601.
tel: 508.798.9033
e-mail: oldglory@splusnet.com



New Day

On the second day of the Gainsville fest (December 1997) I got to see New Day Rising. I really wasn't sure what to expect from this Canadian band that I'd heard so much about. I am definitely guilty of prejudging them by the way they dressed. Both the singer and the drummer looked like they were from some British pop band with their butterfly collar



velour shirts and tight black pants. My doubts were washed away as soon as they started playing, though. They delivered one of the most emotionally charged sets I've ever witnessed. Their ability to go from beautiful mellow music to heavy as lead chaos was incredible. Chris and I had a little chat right before they headed back to Canada.

jeffrey

Slave -Who is in the band and who does what?
I'm Chris and I do vocals. Dave does guitar. Adam does guitar. Oliver does drums, and Trevor plays bass.

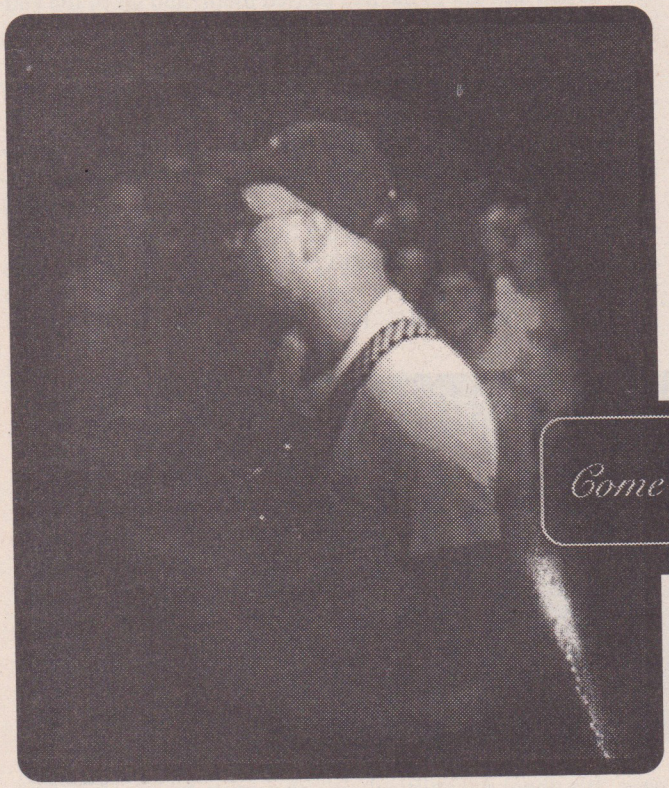
-The last song you played had to do with friendship. What was it about?
The last song we wrote about five years ago. It's called "Shattered." When I wrote it, I was a lot younger and a lot more inexperienced. I was more engulfed in the fact that the hardcore scene was about meeting people, becoming a scenester within the scene. I was about fourteen when New Day Rising started. Everyone else in the band was in their twenties at the time. All the success of New Day Rising at the time was almost overwhelming, and I didn't know how to handle that, I guess. People were being friends with me because I was in New Day Rising. It made me be very hopeful for the future, that I was going to have all these friends forever. I'm thinking very positively of it, and at the time that's what that song is about. As I got older, and I grew away from the hardcore scene more and more, I realized that some of these people don't like you for who you are. They like you for what band you're in, what label you are--whether you're straight edge or vegan or not. I found myself getting hurt a lot, and being stabbed in the back a lot. It made me start to question if I was really hopeful for the future. Will these people always be around me? Will these hardcore kids, that are about unity, really love me until death. I want friends that will love me until death, no matter what mistakes I make or choices I make. Just love me for who I am, and be my friend forever. I have a hard time singing that song now because I question that. Is there hope for real romance out there? Is there hope for a passionate friendship, a passionate love? I do question that, and I find it really hard to sing that song now more than five years ago when I wrote it.

-Does what you are saying about people only liking you because you are in a band tie into what you were saying tonight while you were playing about how people weren't talking to you today because you dress differently?
Yeah. In Canada a lot of my friends are into the whole glam-rock scene. When I walked into the show yesterday I was wearing a big fun fur jacket, big flares, and a tight shirt, and I guess I looked like an alien compared to everyone else here. Every time we walked past someone we would get a, "Hahahah--shhh" and all of the sudden everyone stopped their conversations, and waited for us to pass. They then started talking about me once I walked past them. That ties into "Shattered." Are these people going to be your friend because of what band you're in, what choices you make, or for how you look? For a scene that is supposed to be so open minded, I really want more from it. One of the most outrageous comments I got was, "What's up with the singer for New Day Rising? Is he gay or something?" I guess because I dress a little more flamboyant than people here. It was a real big eye opener to see that people were being so prejudiced, but after we played just now all of the sudden I have all these new fucking friends. It's exactly like when I was playing that Cleveland fest with the big Integrity fight. No one gave a fuck who I was. I was just this little kid. Then all of the sudden New Day Rising played and it was a whole other story. I try to take a lot of passion and romance towards life, and when I have people that are all of the sudden my friend because I'm in a band it's disappointing. It doesn't give me hope in the people that are around here, and whether I'm going to be friends with them, or whether I'm ever going to talk to them after tonight. Going to a fest you're supposed to remember the people and make friends in other states, but am I going to remember someone who talked shit about me as I passed them, and all of the sudden after we played they were my best friend?

-What are you guys trying to get across with your music? Do you have any sort of goal?
In the beginning, for me personally, it was all about the political, the traditional hardcore thing--vegan, straight edge, anti-racism, anti-homophobia. My views are going to be completely different than anyone else in the band. Dave and Trevor are quite serious when it comes to politics. I just want people to understand that music and lyrics in a lot of senses are about passion. It's about pain. It's about hope. It's about happiness. It's about the political. It's about the change. It's about hate. It's about everything. I constantly bring up hope, but I'm constantly questioning that. Is there hope? That's what my lyrics are about, "Is there hope?" There is a lot of cynicism in a comment like that. You can be made fun of a lot, but it's the truth. Is there hope in what's happening in the scene today? Is there hope in the world today? I don't want people to limit themselves to, "OK, I'm this label" or "I'm that label" and "This is who I am." You only live life once so it's about exploring and becoming one with the universe almost. For example if I were to pull out a piece of paper with a flier on it, looking at it like that is one way, and if I were to fold it in half it would look a completely different way. That is like life in general. The way I look at life will be completely different to the way you look at life. I want to try and see how you look at it, and I hope you want to try and see how I look at it. Bring up the passion of everyone's energy. Feeling my passion and learning from it, and me feeling your passion and learning from what you feel so strongly about. When I am on a stage playing, I want to speak how I am feeling. I want people to know my pain, and I want people to know my happiness. The CD that's coming out, it's called *Memoirs of Cynicism*, and it's



what I was feeling during the summer. Every other word in the lyrics is a swear word almost. I was so goddamn angry and bitter toward the scene at that time. There was just so much shit talking going on in our local scene, Mississauga, Oakville, Burlington, Toronto, and no one knew me at all. No one took time to know me because I look and act completely different than I used to. At the time I was really angry and confused. If I were to write a completely different CD now--this is the problem with CDs taking so long to come out--it would be completely different. The lyrics wouldn't be about me hating everyone and being angry. We named the CD *Memoirs of Cynicism* because it is a memoir of the summer of 1997. If we were doing a memoir of now or 1998 it would be completely different. It would be about what we are talking about now. How there needs to be room to explore. How we need to kill these labels. We need to get these bands to get out there



Come on motherfuckers. Bring on the pain.

and speak up about something fucking different. If I were to write lyrics now they would be from the soul rather than from another part of my psyche which is hate and anger. That's what I was about then, and three or four months later, I'm completely different again. That's how people are when they're growing up. People have to understand that when you grow up, you become a different person. Especially being a teenager you're going to be changing your thoughts every three months.

-Something I've noticed in other people's lives, and my life also, is that people seem to start out in hardcore being very political and as they get older they age out. This seems to be true of any subculture. People are more fanatic at fifteen than at twenty-two. How do you think the gradual progression away from the political came about in your life?

We have a song about that which is coming out on the new CD. It's called "T-shirts for Sale," and I really don't want people to get the wrong impression of that song. That song isn't about putting down straight edge. At the end I say, "Come on motherfuckers bring on the pain. It's time for the ritual. Let the roundups begin." When I say that line a lot of people, I think, without talking to me are going to think, "Oh my god, that guy is just putting down the edge." I'm not, in any form of the matter. That song, in a lot of ways, is about how straight edge for a lot of young kids is about merchandise, buying a shirt that says, "Straight edge--kill them." It's like buying a Budwiser shirt or No Fear shirt. They don't think about it. It's more about the merchandise. It's more about how it looks on you, how cool it is. They don't really have any knowledge about what they are fighting for. In the scene in Mississauga and Oakville, there are a bunch of stupid fucking comments being said. The straight edge movement is pretty strong where I am from, but it's not strong in a positive way at all. It's strong in the "I'm going to kick the fucking shit out of you because you're not straight edge" sense, but meanwhile most of the kids who say that have never tried a drug in their life or drank a taste of alcohol. That is absolutely not wrong, but do they know what they are fighting against? Are they limiting themselves? Are they choosing this because it's a fashion statement? I think when someone is fifteen and they get into the scene their values are a lot stronger than when they get older because they have more experience. They've tested the bounds of reality and things like that. What do you think about it? You're wearing an X, so do you agree with a lot of the kids being that way?

-Totally. I think what you are saying is pretty accurate in terms of people becoming less straight edge. That's just across the board. Gang violence also goes down as you get older. Kids need some sort of cause so to speak...

Yeah, kids need something to hold on to, and that's part of why when you are a teenager you have no identity or lust. That is why I'm saying people shouldn't necessarily limit themselves until they experience life as it is. I have a 20-hour ride home. I could die on the ride home. "TV Dinners" is about this. Do I want to die to respect myself or do I want to die saying, "Fuck, I could have done this, I could have done that, I could have explored this part of life and reality, but I didn't because I made a choice I didn't necessarily believe in. Something I didn't want to put my whole heart and soul into?" I don't necessarily do interviews ever. This is the first one I've done in like four years. No one cares what I think. When I pass through zines, I don't want to read interviews because there is nothing fucking interesting to say. It's just like, "So, what are your views on hardcore? What are your views on straight edge? And this and that?" No one has a new idea. No one has an original comment to say. I've chosen to do interviews again because what I've learned this weekend is that I'm a lot different from these people here. I'm not saying everyone is the same, but my ideals in general are a lot different. I have a big problem with getting depressed a lot because I think that everyone around us is a zombie. Just walking the earth saying, "Oh, I'm hungry. I'm going to go get food. I'm tired. I am going to go to sleep. Oh, time to wake-up. Time to go to work," and that's all they think about. Through the depression and pain that I feel a lot of the time and the fact that I

don't have any hope, I think, and I question. I don't want to think people are zombies. I don't want to think people don't have any thoughts for themselves. I want original thinking to be part of hardcore again. That is why I think it is important that I do an interview like this.

-What do you think is the biggest difference between the Canadian scene and the US scene?

I guess the difference would be that everyone has their own unique format. Everyone has their own sound and creativity. Canada, at one point in time, was very anti-dance. It was really anti-tough guy. The States really seemed to be into dancing and the brotherhood vibe. Now it's weird. Coming here I thought it was going to be one long weekend of metal. To my surprise most of the bands were like indie-rock. In Canada two to three years ago it was all indie-rock and emo-bands, and all the bands in the States were sort of metalish. Now all the bands in Canada are really into "chugga" and metal, and a lot of the American scene is into indie-rock. It's been like a complete 180. In a lot of ways all the scenes are the same, but in a lot of ways they are very different. Everyone hates everyone. Everyone pretends to like everyone a lot of the time, but then again there are a lot of people who really love each other and are really good friends.

-How about country-wise, seeing as you've traveled between the two? Not within the hardcore scene, but the people, the politics, the murder rate that sort of thing.

I'll tell you walking through the mall in Florida here was fucking scary. This has nothing to do with the hardcore scene at all, but people, in general, are not used to a lot of the things Canada is in the way people look. If I walk down the streets in Toronto I can be dressed as flamboyantly and glam rock as I want too. A lot of my male friends wear makeup and are all gothed out. I walked into the mall today with a lacy, almost see through type shirt, man, everyone in that mall was looking at me, totally staring me down. It was like the longest two fucking days of my life until we played. Everywhere I went it was just constant, "Psssss psssss look at that fucking guy." I was like an alien. I think the people in Canada, no offense to the American people, are a lot more open minded towards the way people dress. People in the States expect their movie and rock stars to look glamorous, but just a normal person walking down the street looking glamorous they're like, "What the fuck is that?"

It's time for the ritual. Let the round ups begin.

-What about crime in Canada? I'm not that familiar with the situation, but I know the murder rate really amazed me. Your murder rate is only in the hundreds and ours is topping thousands and thousands.

I think it's pretty disturbing driving here with humongous billboard signs saying "guns and ammo." Kids in the States grow up thinking that guns and ammo and carrying weapons is OK. If someone in Canada had a gun it would be like, "Oh my god!" Everyone would freak out. I don't think mass advertising for weapons is that healthy for a kid growing up. We don't see that in Canada, and it's hard to get your hands on a gun. It's hard to buy crack or heroin on the street corner in Canada. Even in cities like Toronto I couldn't go up to someone and be like, "Ya got any crack or smack?" You walk down the street in New York City, it's like, "You want some crack?" The thing with teens now in the rich neighborhoods in areas like Mississauga is cocaine. Rich kids are buying into it quick. Canada is catching up with the States on that level.

-Any other issues or topics you want to bring up?

No, not really. I've basically said all I've been thinking as of late. Any comments about what I've said that you want to address to me? Maybe what I'm thinking is just completely fucked?

-I get everything you say...

Even though I travel all over the place with the things I say, but that's my mind set. I'm all over the place right now.



-I've just been thinking a lot about Canada lately. As a country I'm sure it has it's flaws, but don't you even have some Greens in office and stuff like that?

Yeah, Canada is clean as shit. People are a hell of a lot more friendly, I'll tell you that right now. Our health issues kick the fucking shit out of the States. I swear to god I hope I don't get hurt in the States. Health is shit down here. Someone is dying, "Well, dish out the money or else we're not doing surgery on you." That's fucked. Crossing the border into the States, for example, is fucking hard. We have to lie our asses off to get our equipment over. "Oh, we're playing a friends birthday." Coming into Canada you could be smoking a joint right in front of the officer. It's completely different. Canadians are friendlier.

New Day Rising

1670 Howat Cr./ Mississauga Ontario/ L5J-465 Canada

TRUSTKILL
R E C O R D S

Releasing Excellent Music Has Become A Nasty Habit Of Ours.



SeventyEightDays

Revolution Through Anonymity 7"/CDep (TK13) • Your favorite Canadians from Chokehold get together to bring us 4 new songs of straight edge rock 'n roll. Brilliantly unique and aggressive.



picturesque

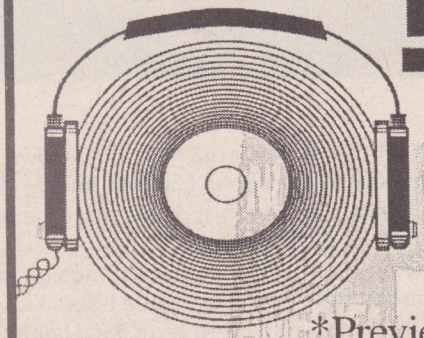
Shine In Eyes CDep (TK14) • Spectacular post-hardcore from the musically gifted personnel of the legendary Threadbare. Strikingly soothing vocals with music so catchy it hurts.

LP/$8 • CD/$10 • 7"/$3.50 • CDep/$6 • shirt/$12
★ Color vinyl available for all releases ★

Also available: Endeavor *"Constructive Semantics"* LP/CD • Brother's Keeper *"Self-Fulfilling Prophecy"* 7"/CDep
Trustkill Records. 23 Farm Edge Lane. Tinton Falls, N.J. 07724. Send $1 for a catalog and stickers.
For sound samples, tour dates, photos, lyrics, and free stuff ⇨ **www.trustkill.com**

trustkill

B.B.'s
NEW & USED COMPACT DISCS



TRIAD'S LARGEST "AGGRESSIVE" SELECTION

-metal -hardcore -punk

*Preview *all* selections before purchase.
*Courteous and knowledgeable staff.
*Special ordering.
*No hassles.

Quaker Village Shopping Center
5605-G West Friendly Avenue
Greensboro, NC 27410
336-294-8498

TOOTH & NAIL RECORDS

MORE METAL THAN A FUCKING SCRAPYARD



coalesce
Give Them Rope lp/cd



OVERCAST
Fight Ambition to Kill lp/cd



Acme
To Reduce The Choir To Just One Soloist lp/cd

ALSO AVAILABLE FROM EDISON:

005: OVERCAST *Expectational Dilution*.....cd/cs
006.5: COALESCE / CONVERGE *split*.....7" ep
001: STARKWEATHER *Into the Wire*.....12"/mcs/mcd
004: COALESCE *A Safe Place*.....7" ep
003: OVERCAST *Begging For Indifference*....7"/mcs/mcd



005


006.5


001



004



003

edison recordings
p.o. box 42586, phila pa 19101-2586

We also distribute over 300 other hardcore/ punk/ indie/ metal label's merchandise. Send $2 (US), $3 (world) for our huge 116 page catalog or visit us on the web at www.edisonrecordings.com or www.verydistro.com

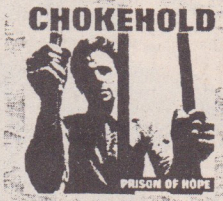
prices:

7" ep - $4, 12"/mcs - $6, mcd - $8, lp/cs - $8, cd - $11
US add $3 per order for fast priority shipping.
Canada add $2 per item, Europe add $4 per item.

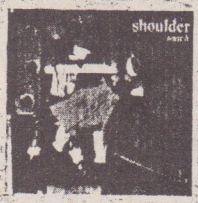
Visa/Mastercard/Discover/American Express orders please call VERY DISTRIBUTION at (215) 203-8379, 12-7 pm daily.

conquer the world records
since 1993.









COMING SOON:

VANILLA LP/CD
"Social Evening & French Divorce"
CRAW/THOUGHTS OF IONESCO split 7"
FULL CIRCLE SWING CD

Available Again: Chokehold "Prison Of Hope" 12" and CD with tons of extras. Originally released in 1993 Thoughts Of Ionesco "The Triptych Session 12" and CD, this is the debut album of Detroit's sickest band. Manetheren 7" This is my themed melodic hardcore studio project. Fast, melodic and raw with emotional vocals and lyrics. Shoulder "Touch" 12" and CD Melodic and Driving with that Midwestern feel althought they say "eh?" a lot. Morning Again 12" "The Cleanest War" This is the original release with Damien on vocals. Tight and Powerful Metal-Hc. Culture 12" Born of You Original pressing with crappy cover design and all, their best song writing on this one.

Also Available:

Nations On Fire CD with BOTH "Strike the Match" and "Death of the Pro-Lifer" full lengths on it.
Earthmover CD "themes for everyday life" Detroit hardcore in that metal crunching vein that is seriously in your face.
These were the best... CD w/ seven old school sevens, including Against the Wall, Insted, Carry Nation, Strength Alone, Release, Headfirst and Alone in a Crowd. Wheel of Progress 7" Pre-Liar, members of Congress, Liar and Feeding the Fire.
Shoulder/Morning Again split 7" on moo cow. A bunch more are available check the website or write for a new list.

prices: 7"=$3, 12"=$7 and CD's=$9. prices post-paid in north america. add extra outside to get airmail if not you get surface. money orders only please either to mike warden or ctw. thanks.

check out the website, which i maintain. you can see complete catalog, hear complete songs too.

www.conquertheworld.com

pobox 40282, redford mi 48240 USA

music

REVIEWS



Reviewers: (b) Benji, (d) Dave, (jk) Jeffrey, (jr) John, (m) Matt

Abathakothie/Ultimate Warriors- split 7" (Moo Cow, pobox 616 Madison WI 53701)
First off, bands and labels that pay for full cover glossy sleeves and then only take the time to make a crappy cut and paste lyric sheet (but still print it on nice glossy paper) drive me nuts, but that is my personal hang-up. Both of these bands are noisy, chaotic, and in my (humble) opinion, just plain crappy. Abathakothie is slow and the music trudges along at a slow grinding pace. The Ultimate Warriors are really fast and much punker, neither of which is a good thing in this case. If you like Man is the Bastard or Spazz this might be for you. (jk)

Aftershock-*Letters*. CD (Life Sentence, pobox 520703 Salt Lake City UT 84152-0703)
If it means anything, this is Tobias from Devil Head Productions band. Wow. Aftershock is like a hybrid of tough ass hardcore like Hatebreed and really good deathcore. This has got vocals that are growled but they are still delivered in this mean fashion. The music is metal as hell, but it still has this real moshy, open the floor, sort of feeling. This record has me absolutely floored. I really like the way they mutate different hardcore styles. The music is really diverse and really interesting and really fucking angry and heavy. The title track to this jewel is a beautiful and mellow instrumental piece that is just so soothing. Of course, the next song kicks back in with sheer brutality and I'm crushed once again. Damn. This CD also does a very good job of utilizing samples. Carve a pentagram in your chest and *tear this fucking place down!* (jk)

All-*Mass Nerder*. CD (Epitaph, 2798 Sunset Blvd. Los Angeles CA 90026)
Okay, okay... What's the deal with three guys playing in two different bands with two different singers (who actually sing backup vocals on the other band's records!) without many differences in musical style or the instruments they play? And why does the world only give a fuck about one of those bands? If I were a certain singer, I'd be pissed as hell. Makes you wonder why they're doing it, huh? Yet, I digress, this supposed to be a record review, not a rant questioning why a band (or two bands?) does what it does. Well, if you haven't heard ALL, you've been living in a box for the past eight years or so. This is more of the same formula they've been cranking out for the past four records or so; caffeine induced songs about girls and relationships gone sour, tons of hooks that'll have you singing in the shower for weeks, Stephen Egerton's crazy guitar playing, and some silliness thrown in for good measure. If you don't have many (or any, for that matter) of their records, this would not be a bad place to start. It's certainly way better than Pummel, and I'm glad to see Allroy is back on the cover. However this is definitely not essential, except to those of you who are striving for ALL. (m)

All Natural Lemon and Lime Flavors-*Turning into Small*. CD (Gern Blandsten, pobox 356 River Edge NJ 07661)
This CD is probably one of the most interesting things I have heard in a long time. The sounds that the L& L make are very interesting. Maybe it can be described as British pop done by Americans or hell American pop. No I'm not talking about pop punk, I am talking about good, ol'fashion pop music. The music is not aggressive at all yet is very moody with pretty female vocals, drums, keyboards, etc. So if you're down with the pop music then this fine release should spark your interest. (b)

AWOL/Headway- split 7" (MOSHXBART Records, 28 Rue Du Puits Mauger 35000 Rennes France)
AWOL, holy shit! I was expecting crappy punk rock. This is crazy fucking metal. Totally heavy and driving metal with the occasional high pitched note or two. The music has really good build ups and sick ass vocals. Headway is a little more hardcore, but still metal as nails. This record is such a pleasant surprise. Hell yeah! (jk)

Barrit- 7" (Ellington Records, 112 King St. Northampton MA 01060)
Two songs of well done deathcore. I don't really know what to say about this. I do like it, but it doesn't really stick out. Barrit play a deathcore style that has more of a moshy and less of a guitar leads from Hell sort of style. I lump this in with early Mayday stuff (and for those of you that can't tell that is a complement). (jk)

Bastard Noise-*Our Earth's Blood Part III*. 7" (Rhetoric Records, pobox 82 Madison WI 53701)
I must say that I've found past noise MITB noise efforts to be way too annoying and screechy for me, but this was actually enjoyable. The noise was lower in pitch and often swirly sounding, for lack of a better word, making it much easier on these ears. There are even lyrics and it's about time someone publicly denounced Lost and Found. I don't get the pseudo death metal style in which they were recited though. It would have been much better if the guy would have screamed in his natural voice as he did for the line calling L&F "Hardcore Bitches" (they are, in case you don't know). All in all, it's a fine piece of pretty lime green vinyl that any noise fan should own. (m)

Bloodlet-*The Seraphim Fall*. CD (Victory, pobox 146546 Chicago IL 60614)
Bloodlet is very different from most hardcore bands on the market because musically they try some very interesting things. Their sound can be mellow and almost pretty, or at times very hard on the ear. If I categorized my music according to the mood I must be into listen to it, I would place Bloodlet in the same stack as bands such Neurosis. In terms of actual sound they may be worlds apart, yet they are similar because they have an atmospheric feel to their music. Bloodlet sludges along at times, and it's not far from boring if you're not in the laid back mind set to enjoy it. A definite acquired taste, but if you're into their older stuff this record won't surprise or let you down. (jr)

Bloodshed 37X18-*Praise the Goat*. Demo (c/o Michael, 7 Michael Lane Ringoes NJ 08557)
This is self-described technical death metal, and it is an accurate description. This is a very promising demo. Nice recording quality and awesome songs. This isn't some hardcore band playing open e chords and calling it metal either. This is real metal in all it's guitar lead glory. There is one time on this tape where the band gets a little silly (in the first song no less), but overall it is powerful and aggressive music with nice grooves, fast parts, and some great metal guitar work. They are really good people too. Be a champ and set these guys up a show, they will not disappoint you. (jk)

Bobbykork/Wally-*Overkill*. split 7" (Ghetto Cat Records, pobox 30909 Philadelphia PA 19104)
This has really cool cover art. It's a well done drawing of a dead guy lying on the ground with a syringe in his arm holding a bottle of pills and a gun. There is also a knife in his back, a noose around his neck, and his wrists are slashed. Other than that I can't say I like this all that much. The recording quality is weak and the music (dirty punkish metal) is a tad too sloppy for my tastes. (jk)

Bongzilla/Cavity- split double 7" (Rhetoric)
Both of these bands offer up live recordings on this release. Bongzilla is pretty good. They play heavy and driving punk influenced metal with raspy vocals. Cavity is similar in style, but they speed things up a bit more and make their music more interesting. Occasionally Cavity slowing things down to a drunken pause. The singer will say a few random swear words and then the music rears its ugly head again. Something is certainly lost from seeing this show live, I'm sure, but this is a good fourteen inches of vinyl regardless. The packaging is real nice too. (jk)

The Bouncing Souls- CD (Epitaph)
The Souls deliver their same heartfelt personally political brand of

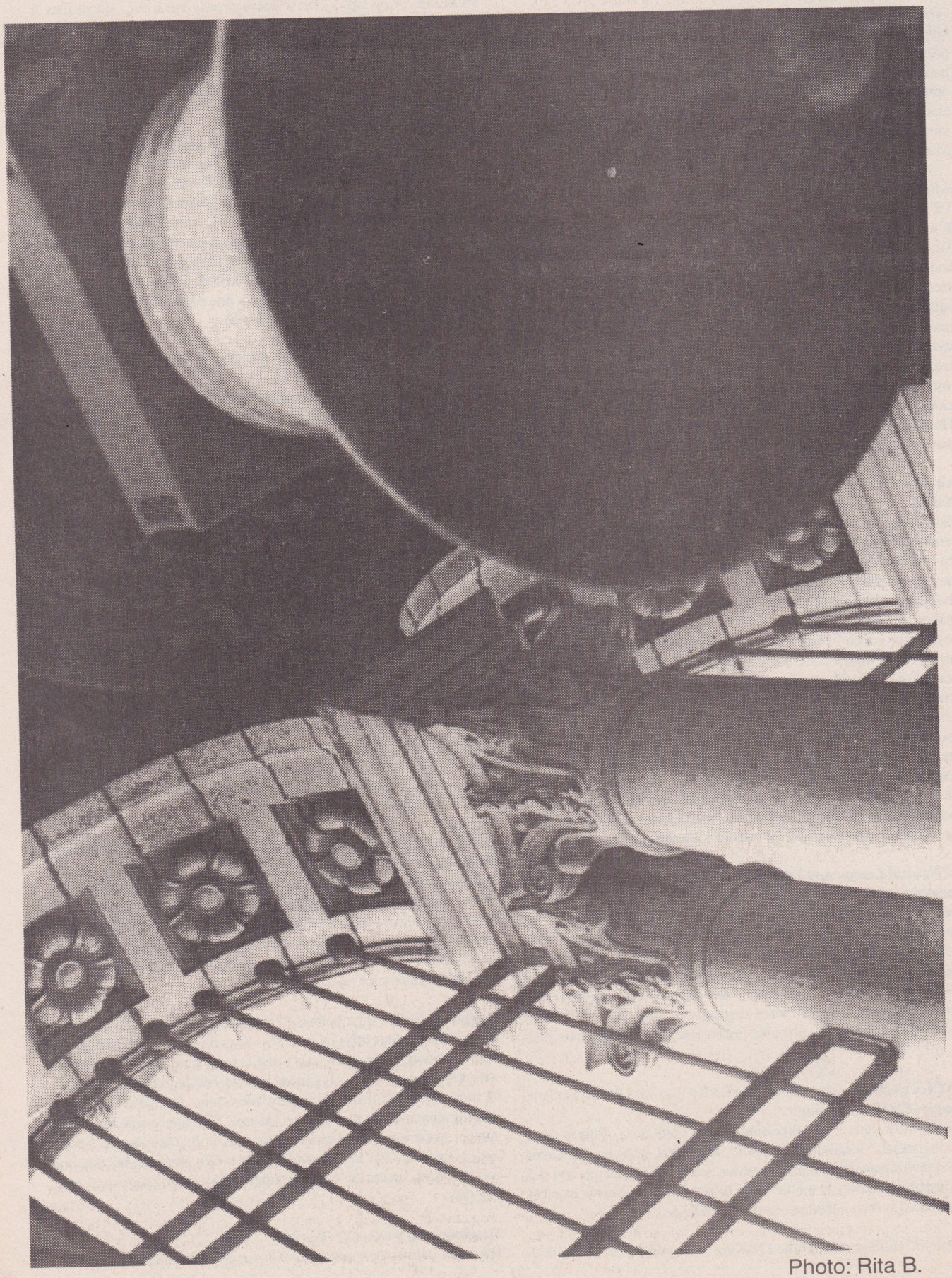


Photo: Rita B.

northern punk rock on their Epitaph debut. I'll admit I was a bit sketched out to see the Souls on Epitaph at first but after a few listens I was convinced that they've retained all the things that made them one of my favorite punk rock bands to begin with; humor, sincerity, and some good fucking rock. This album served as a sort of Bouncing Souls renaissance for me. I dug out all my old Souls records and they've been regularly playing on my stereo and in my car since then. This is a great sound track for hanging out with the crew on a Friday night. If you haven't heard the Bouncing Souls yet this is as good a place to start as any. (d)

Brutal Truth-*Sounds of the Animal Kingdom*. CD (Relapse Records, pobox 251 Millersville PA 17551)
Brutal Truth is a good name for this band because they are fuckin' brutal. While I'm not familiar with their earlier stuff, this is certainly impressive. Twenty two tracks of grindcore mayhem clocking in at just over 74 minutes! Well, scratch that, one song is a Sun Ra cover, which is not grindcore at all, but very interesting. There is also a three minute pause labeled "4:20" with a slowed down song afterwards, which I found very humorous. Unfortunately, it turns into 21 minutes of the same riff over and over again (think Buzzov*en or Neurosis maybe), something that annoys me. All that aside, BT do an amazing job at keeping my attention for fifty minutes or so, something that most grind/blast bands have a hard time doing these days. This is extremely powerful stuff. (m)

Brutal Truth/Converge-*In These Black Days Volume 2*. 7" (Hydra Head, pobox 990248 Boston MA 02199)
Hydrahead has earned so much respect in my eyes for putting out this series of seven inches as a tribute to Black Sabbath. What could be cooler than some of the best hardcore and metal bands of today covering some of the best songs of yesterday? This seven inch is beautifully packaged and both bands play awesome songs. Brutal Truth covers "Cornucopia," and Converge plays "Snowblind." Each band accurately replicate the original, but put a lot of their individual character into it as well. The Converge song is just absolutely great, and leaves me begging for so much more. Wow! (jk)

Burn the Priest/Zed- split 7" (Goatboy Records, pobox 42098 Philadelphia PA 19101)
Can you say Metal? Damn this rocks! Burn the Priest play hardcore influenced metal like no other. These guys have long hair and everything (which means they are true metalheads unlike some of these other bands that claim to play metal). When I saw them live they rocked my socks off. They're style is rhythmic and crunchy with minimal guitar solos, if at all, and deep, growling vocals. Zed, on the other hand, have almost screechy vocals and a sound that sort of plods along. I don't like it nearly as much as BtP, but then again, I've never seen them live either. (m)

Cable-*Gutter Queen*. CD (Hydra Head)
Hardcore that is heavy, but has some of that chaotic emo flare. This music comes off as really sincere and really depressed, and I like it. They have a sample from Lydia Lunch on one of their songs and it works really well with the music. The packaging, as with all Hydra Head releases is slick as Hell. (jk)

Catch 22-*Keasbey Nights*. CD (Victory)
I guess the back cover photo of six clean cut fellows dressed in button up shirts and ties should have tipped me off, but apparently I'm a bit slow. I was expecting muffled guitars, heavy drums, and youth crew yells, but no. Catch 22 are in fact very mellow and melodic ska. I do not like ska, but I will admit that this is pretty nice. It has this smooth quality even during their fast parts. If I was going to listen to ska I'd buy a Catch 22 CD, but thankfully I'll never stoop that low. (jk)

Cave In-*Beyond Hypothermia*. CD (Hydra Head)
Cave In is a hardcore band from the modern school of fast paced chaos-metal. It's the stuff the kids are going bonkers over, and I'll be damned if I'm not right there with them. A discography of sorts, this CD is a collection of all previously released singles, comp songs, and the like. Some tracks are "re-rocked" as they say in the liner notes, and I must say the production is a step above all previous versions. Musically Cave In do chaotic metal riffs with screamy vocals that turn into chugga mosh parts with lots of hardcore groove. Here and there they throw in a few melodic verses with nice singy vocals. These transitions and singing parts help to give Cave In something a little different from the bands with which they are so commonly compared. I would say this is one of the best hardcore bands on the rise, so check them out a.s.a.p. (jr)

Cavity-*Somewhere Between the Train Station*. CD (Rhetoric)
This jewel is graced with a lone silhouette of a cowboy wandering at dusk. I can't really think of a more fitting image for the cover, besides maybe naked and well endowed women holding beer bottles, because this record is nasty. Take a little Black Sabbath a lot of Kilara and some punk rock give them a few shots of Jack Daniels and this is what you'll end up with. Pounding and dirty metal that is just plain great. Everything from the vocals to the drums just has this gritty feel to it and it works well. Whaooo! (jk)

Coalesce-*Give them Rope*. CD (Edison, pobox 42586 Philadelphia PA 19101)
Coalesce sets the mood for the duration of this CD with music that is made up of 100% rage and emotion. Grinding along with machinelike noise that comes across as a complex wall of musical chaos. This band's vocals are outstanding because of their straight-up terrorizing deep growling quality . I was awaiting this CD in eager anticipation after the last Coalesce 7" released on Edison. I must say that I am not disappointed in the slightest as this is a very strong full length release. Aggressive hardcore for those who are pissed off at the world and are in need of an outlet. Yes, brutality can indeed be quite beautiful. (jr)

Coalesce/Get Up Kids-split 7" (Second Nature, pobox 11543 Kansas City MO 64138)
Yet another novelty record of sorts. This time two bands, who sound nothing alike, cover each other's preexisting songs. The Get Up Kids end up with the best end product here with their poppy version of "Harvest of Maturity". Coalesce is one of my favorite modern hardcore bands, yet this song is just not as complex or interesting as what I've come to expect from this truly brutal band. As a rule I think Coalesce should stay away from cover songs and stick to the chaos that comes from their own minds. This record is not representative of either band's true sound, but offers something a little different for their fans. (jr)

Coalesce/Today is the Day-*In These Black Days Volume 3*. 7" (Hydra Head)
Holly fucking shit. Coalesce and Today is the Day covering Black Sabbath. It is just so perfect. Coalesce covers "Supernaut," and Today is the Day plays "Sabbath Bloody Sabbath." Both bands put their own twist on the originally and it is just awesome. Hearing "Supernaut" with Sean's brutal vocals and double bass is absolutely insane. These Black Sabbath tribute seven inches are such a damn good idea. (jk)

Common Law- 7" (3007 SW 21 ST Terrace Delray Beach FL 33445)
What is this? Why record an album with a sound quality this shitty? All you can here are the vocals and drums. The guitars are little more than a low hum in the background. If they cared about their music they wouldn't have released this piece of crap and if they are just interested in spreading a message why not just do a zine? Whatever... The *only* redeeming thing about this seven inch is that they thank the Spice Girls (but they are joking, I'm not, the Spice Girls rock). (jk)

Converge-*Caring and Killing*. CD (Hydra Head)
This is the repackaged re-release of Converge's 1991 to 1994 discography. This was originally released by Lost and Found some time ago. This is really straight forward and toned down compared to their newer stuff, but it is still great music. This album is especially amazing because these songs were written so long ago. Converge really helped pave the way for the new wave of brutality and innovation in the hardcore scene. The first song on this CD, "Shallow Breathing," is an instrumental piece and it is just so incredible. It has this high pitch guitar part that just makes you want to jump around the room and beat your head into the floor. "Shallow Breathing" heads straight into a powerful number called "I Abstain" and everything is just pure brutality from there on out. "Fact Leaves its Ghost" is one of the most memorable songs on this release with its youth crew chant of "You call it your right. I call it your weakness." Amazing. As a re-release this has an awesome layout, for whatever that's worth. (jk)

Converge-*Petitioning the Empty Sky*. CD (Equal Vision, pobox 14 Hudson NY 12543)
This is the re-release of the album that took Converge over the top. If you don't own this already you are either a worthless fuck or a fool. Converge blends the insanity and chaos of a band like U.O.A. with the shear brutality of a band like Slayer, and combines it with adrenaline fueled energy. The vocals are nerve scraping screams that convey an amazing sense of urgency and power. Converge also add another dimension to their music by including incredible eerie mellow parts within their songs. In fact one of my favorite songs on this album is "Farewell Note to This City." "Farewell..." never lashes out into brutality, but manages to contains itself to a slow and winding pace complemented by Jake's indecipherable and ghostly vocals. "The Saddest Day," the song that really makes this album, is a eight minutes long. It goes from the most brutal death metal parts to absolute high speed sonic disorder to soothing beauty. Words cannot do this album justice, but if you like your music to stir up images of hammers smashing your own face, this is for you. As a reissue this album has a much better layout and design. Most notably you can actually read the lyrics with this version which is a serious plus. The main issue seems to be personal despair and torment, themes that fit perfectly with the music. This version is also remastered providing it with a much fuller sound. The only down side to this release is that it doesn't have the Twisted Sister cover song. (jk)

Converge-*When Forever Comes Crashing*. CD (Equal Vision)
I have been waiting for this for some time. My first listen was nothing short of a let down. It seemed as though Converge was getting a bit too weird and less "hardcore" with this album. It just didn't move me the way other Converge releases had. After about my tenth time through this CD my opinion started to change. Now I'm left eating my words. This is just unbelievable. *When Forever Comes Crashing* does lack some of the straight forward energy of other Converge albums, but it makes up for it in with incredible power. *Forever* is also more experimental than *Petitioning the Empty Sky* or *Caring and Killing*, but the creativity only works to its advantage. Just as with all their releases, Converge has once again set a new standard for deathcore. *Forever* starts crushing everything in its way from the first note. The brutality breaks into off timed chaos and noise only to smash itself into terror once again. While almost every song on this album could stand on its own, together they work in conjunction to produce a tragic saga of torture, hate, and anger. *Forever*'s lyrics compliment the music perfectly. The underlying issue is forlorn love. Intense. Steve Austin from Today is the Day produced this album which might explain why it has a different feel from other Converge releases. One of the weirdest songs on this record is "The Lowest Common Denominator." It is a long and slow song that pounds out noise and screams. The only lyrics are "Everything is not going to be okay." The last song on *Forever*, "Love as Arson," is the closest to Converge circa *Petitioning the Empty Sky*. Damn, this album is depression and despair translated into music. "So sick..." indeed. (jk)

Corrupted / Noothgrush- spilt CD (Reservoir, pobox 790366 Middle Village NY 11379-0366)
Let me start by saying that I hate incorrectly labeled packaging. On the outside of this CD and on the insert, one is lead to believe that the Corrupted songs are first, followed by the Noothgrush songs (just what the hell is a Noothgrush anyway?). On the disc itself, the Noothgrush songs are listed first... What gives? As it turns out, the Noothgrush offerings are, indeed, first and are much better than what Corrupted gives us. Not only are they recorded better, but they're written better too. Both bands play slow, sludgy, heavy stuff but Corrupted cannot seem to keep it interesting while Noothgrush does. Oh, and the Neanderthal cover doesn't hurt either. (m)

Cult Ceavers- *The Sultry Sounds of Collision*. CD (Broken Note)
It seems like this band is having some kind of internal musical confusion. It's almost like there are a few different styles of music challenging one another to a fist fight but it only degenerates into one of those high school style shoving matches where everybody involved just looks stupid. It's all on a foundation of bad heavy metal to begin with so it can only go down hill when you throw in all the funk and

Show Them

In these last dark days the road cannot get easier for we few straggling survivors. Nearly 2000 pages have been shorn from Christianity's desk planner and the doom signs of the final months are indeed before us. If I'd just been born early enough to come of age during the Great Depression I could have risen every morning from my Tennessee Valley Authority bunkhouse to happily dig irrigation ditches all day to just earn enough to mail home to the little woman so she could buy flour and sock garters for our oldest boy. Grandpa Armstrong used to tell me that while he switched channels on his police scanner. Instead I get to be in the thick of the last years of the millennia watching helplessly as tropical pressure system El Nino brings blizzards to Canada, flooding in the northwest, and endless monsoons to my Tarheel home. Everywhere we see the locusts strapping on their black dinner bibs. We watch war without end in Africa, lethal viral epidemics sprouting from the innards of third world live stock, and the overdue rising sea levels of the greenhouse effect. So close now is the day when skies becometh as sackcloth, the seas turn to blood , and Nostradamus's predictions of the third Anti-Christ comes to life as the Man with the Blue Turban ariseth out of the mid-east with a host of Iraqi biological weapons to grind the bones of all good Baptist children into seasoning salt for his foul falafel. But worst of all is the music.

Almost everyone agrees that rock music is deader than a sharkstooth anklet and that's probably true no

noise parts. The vocals have some redeeming qualities at times and some of the heavier parts are kind of catchy but it's so few and far between that it's almost not worth mentioning. (d)

Cycle-*Roller Coaster*. CD (Second Nature)
Melodic hardcore from the capital of the Confederacy. This is not my thing, or anyone here at *Slave* for that matter. The sound is nice and thick and they know what they are doing. With a few exceptions here and there, though, I think music needs anger and power, two things this CD lacks. (jk)

Dark Angel Divine- Demo (c/o Indian River Blueprint, 755-5 8th Court Vero Beach FL 32960)
I got to see these kids at the Gainsville fest last year. Tight black jeans, long hair, guitar leads, keyboards, and fucking head banging. In other words they were great. I really dug the keyboard parts which they worked into all aspects of their music, not just the intros. Unfortunately this demo was a big let down, but the tape is a pretty blue color. The mixing is just awful, and in their case the lyric sheet is a real detraction. For example, one song is called "cumming of a woman," and it's about just that. I can overlook this demo tape, though, because this band is awesome. Keep your eyes open for them. (jk)

Dawnbreed-*Aroma* CD (Trans Solar, Bismarkstrasse 6, 56069 Koblenz. Available in the US from Stick Figure, pobox 55462 Atlanta GA 30308)
I can't figure it out. When Dawnbreed first started out they were a brutal killing machine that could not be stopped. The music was metal as hell with brutal vocals that would make your ears burst. But then again that was Dawnbreed two years ago. The new Dawnbreed doesn't have the edge that the old one displayed. They're still metal, but not brutal metal. It's more of a technical metal that makes you intrigued by the sounds they make. The vocals have also went from a brutal style to more of a fucked up style that makes you wonder. (b)

The Degenerics- 7" (Degenerics, pobox 68 Jamesburg NJ 08831)
The Degenerics play fast punk in the vein of a younger Civil Disobedience. This is something you would expect Profane Existence to put out. Good snotty punk vocals of the best sort and songs about the man and how he's fucking us all over, etc. Cut-n-paste cover and inside sleeve (as if you couldn't figure that one out). Pretty standard but pretty good too.

The Degenerics- 7" (Beer City, pobox 26035 Milwaukee WI 53226-0035)
This record just reaffirms my whole Civil Disobedience theory about these guys. Things seem to be a lot tighter on this record as opposed to the other 7" we got for review. The music is also a bit more diverse sounding-not so straight forward punk rock. They do an instrumental at the end and at first I thought it was really lame but after a few listens it kind of grew on me. Punk rock bands just shouldn't try to pull off instrumentals as a general rule so keep that shit in mind. This 7" makes me kind of bummed that I missed these guys when they played here in Greensboro. (d)

Discount- *Half Fiction*. CD (Kat, po box 460692 Escondido CA 92046)
This CD traveled to two of my previous residences before finally finding its way into my rather excited hands. This is the kind of release that will have you singing along in three or four days. It's a fresh breath of pop punk air considering the sad state of said punk genre these days. Discount's music always comes through my stereo as extremely sincere with a great deal of emotion and thought put into the music and lyrics. Imagine J Church with a girl singer minus all the annoying guitar riffs J Church tries to pull off sometimes and you'll have Discount. The layout on the inside also has a really nice, personal, zine type look and feel to it all with drawings and paintings by Discount's singer. This is a necessity for all you pop punk kids out there. (d)

Disembodied- *If God Only Knew the Rest Were Dead*. CD (Ferret, pobox 4118 Highland Park NJ 08904)
Imagine every negative feeling you've ever had in your life... Every time you've doubted yourself. Every time you've been beyond mere anger. Every time a loved one has let you down. Every time you've been betrayed. Every time you've been sick- physically and emotionally. Every time you've been made fun of or ridiculed. Every time despair has crept into your life and haunted you. Now put all that onto a compact disc and you have the new Disembodied; brutal and unnerving, unyielding and exacting. What else can I really say? This is *fucking staggering* and I love it... (d)

Drowningman-*Busy Signal at the Suicide Hotline*. CD (Hydra Head)
What a depressing fucking title... Drowningman play heavy and angry hardcore with a lot of twists and off-timed chaotic parts. The music pounds, the singer screams, and you can feel their aggression in your bones. I like this CD a lot. On occasion it gets a bit too emo for me, but variety is the spice of life, and it just makes the heavy parts more intense. This record looks absolutely snazzy as well. "I know where you

You want it

matter what it said on that pink sheet of paper that came in the mail with your 1996 Year in Rock issue of *Rolling Stone*. Rock has actually been getting stiff n' gamy for a while now, and while its black originators had the good sense to leave the funeral early and start innovating soul, reggae, and hip-hop, white people kept digging up the body and poking at it. They had it altered and embalmed in every speeded-up, slowed down, deconstructionist, style-blending way, and dragged the whole meaty mess hoping it would get up and do something new or at least scare off the old folks. This was interesting for a while but the fun's over. It's now possible that everything an ordinary musician can do with a guitar-drum-bass format has happened several times already on the college stations alone. You can hear key elements of every new rock riff from old rock riffs or even older blues stuff. And you can hear key elements of noise rock, death metal or grindcore during each live birthing at the zoo's reptile house, or coming out of an aluminum trash bin full of Craftsman power tools and first year infants being rolled up an escalator.

People tried to fix the problem by turning to things like "world beat" music during the 80s. They wanted to convince fans that Latin American salsa, Irish folk music, and African drum beats would blend together well without sounding like Paul Simon's *Graceland* album, but world beat never really caught on. Jazz is good and takes a lot of skill to play but to many people it only sounds right coming out of the speakers at the Fresh Market. Some people like

live, motherfucker, you'd better sleep with the lights on." (jk)

Earth Crisis-*The Oath that Keeps Me Free* (live). CD (Victory)
What the fuck? This is the ugliest cover to *ever* grace any album. Congress's original cover art to *Darkened Persistence* looks awesome next to this. Seven Second's *If We Can Walk Together Why Can't We Rock Together* cover looks absolutely radical compared to this piece of shit. This is Earth Crisis. This is Victory records. There are five billion of these full color disasters in print. Why? They have money. They have a team of professional artist working for them. This is terrible. It is a badly done tattoo flash style drawing of the earth being stabbed by a bloody sword. Earth Crisis is written above the design in cheesy as hell Old English lettering. Why not just put a snazzy picture of the band on the cover? Every hardcore kid should feel embarrassed by this cover. This is an insult to veganism, straight edge, hardcore, and the entire Goddamn movement for Christ's sake. Hell, this is an embarrassment to humanity itself. The CD does a very good job of portraying what Earth Crisis sounds like live. Unfortunately, since the release of *Gomorrah's Season Ends* Earth Crisis is a fucking joke, especially live. What is Karl doing with his voice? What are they doing to there songs? It pains me to see such a powerful and influential band turn to shit and then wallow around in it as if it was something to be proud of. Watching Earth Crisis play in Richmond Virginia last January was absolutely depressing. No one in the crowd, aside for kids straight out of Sam Goody, were even the slightest bit moved by them. Thirty minutes before everyone was going off for Hatebreed. Earth Crisis takes the stage and everyone just knows they suck. (jk)

Earthmover/Facedown- 7" (Moo Cow)
Earthmover, one tough fucking band (the first song one their older CD is called "Committed to Murder" and it apparently is not a joke or an exaggeration). One this 7" they have fast parts and mosh parts and it's all tough; strained vocals and chugga chugga chugga. The lyrics deal with anger and despair at this world. While Earthmover is pretty good, I can't say that I like them that much or that they do that much for me. Facedown is from Belgium. They mix a more straight up moshcore sound with deathcore and end up with something pretty good, but once again, nothing monumental. (jk)

Endeavor-*Constructive Semantics*. CD (Trustkill, 23 Farm Edge Lane Tinton Falls NJ 07724)
Endeavor is back with a new and impressive release. Endeavor has created a pretty unique sound on this album. They produce a very heavy and powerful vibe, but mix it with a serious dose of chaotic emo. In other words it's angry and it's urgent. Endeavor is a band out to spread a message and it shows in their lyrics. In fact their lyrics read more like explanations than actual lyric. They cover the war on drugs, media deception, genocide, patriotism, personal senses of hopelessness, and more. (jk)

Engine Down- 7" (Lovitt, , 5800 W Friendly Ave box 17358 Greensboro NC 27410)
I have seen these guys play a few times and they are probably one of the most exciting bands on the east coast. Their style of music ranges from real ambient, dischorded, to total buttshaking. Side A starts off real slow and slowly picks up the pace, while the song itself, at some points, remind me of Rodan. Side B is what Engine Down is known for. This is something you could shake a leg to in that it has a lot of changes, screams, and build ups. Imagine the world with nothing wrong with it and the flowers blooming and then you will have Engine Down. (b)

Facade Burned Black- *Who Will Save the Unwanted*. 7" (Rhetoric)
Too sloppy (in the best way possible) to be hardcore, but too interestingly intricate to merely be called crusty punk rock or grindcore. Facade Burned Black falls somewhere in the middle of all this capturing the best elements of each. The vocals are mixed kind of low, which I'm usually against, but it seems to work in this case. This band kind of reminds me of an older, more musically mature, and not so angry Rentamerica. (d)

Floorpunch-*Twin Killing*. CD (Equal Vision)
New Jersey hardcore representing with two previous releases, *Division One Champs* and *Goal Line Stand*. Floorpunch seem to really dig that old school sound, something I don't care for at all. Lyrically Floorpunch is hilarious, but I don't think they are trying to be funny. "Fuck your brain. Take another hit. I pray to God you OD on that shit." The entire lyrics to "My Path" read, "Cross my path don't get in my way. You better watch what you fucking say!" Then in the following song they complain that, "everyone's a hard-ass." OK? (jk)

Frodus-*Conglomerate International*. CD (Tooth and Nail)
At first, I was hesitant to like this, but after seeing them live, and listening to it more, it has totally grown on me. Actually its probably the best full length record I reviewed this issue. Well, to begin with, if you've never heard frodus then please check this out. They play a very spastic style of punk rock with screaming vocals. They combine driving, incoherent at time, guitar riffs with some very interesting drum beats. As for the lyrics, they are very abstract giving you a sense of space travel mixed with a bunch of rambling thoughts. All in all, you don't know if you want to role on the ground and rub your belly with pure enjoyment or just stick pencils in your ears so the insanity will stop. (b)

classical and that's just fine, but youngsters everywhere will probably always enjoy rock music and its offshoots. The key is to justify your band going around breathing everybody else's air and wanting to charge 5 to 90 bucks for it.

Nowadays there are so many people buying electric guitars that it's good to focus on live performance. Your music probably doesn't stand on it's own anymore and if it did people would stay home from your live gig and listen to your CD on a Walkman while cleaning out the catbox which would be a big fucking hoot compared to some of the North Carolina club shows that I've sat through in my day. So if you're in a band, don't go out to the back parking lot and take 14 bong hits before the show unless you can bring back enough for the rest of the class. We wanna understand too, man, and free drugs may be the only way for your self-conscious bunch of noodlers to compete for our interest with the coin operated laundry machines across the street. And if you're going to lay a bunch of dreamy, abstract, indie-rock drivel on the crowd at least act like it's fun. If I truly wanted to see you nod your hair in your face and stare at your sneakers I would follow you home from the Cat's Cradle and hide in the closet while you watch cable.

There are some exceptions to the performance rule. Bands on record labels owned by transnational companies with overseas savings accounts that could run the nation of Chile for five years don't count. Of course Atlantic Records can loan Chumbawamba enough to get weekly dye jobs, and Virgin can pay for the Red Hot Chile Peppers to dance around at the HORDE fest with live lawn sprinklers on their heads, but that stuff is out of my price range as a

Gas Huffer-*Just Beautiful Music*. CD (Epitaph)
Beautiful music this is not. Imagine the Ramones mixed with the Mono Men (or any other band of the garage/trash ilk) and you get this crap. Maybe I'm biased, I've never liked Gas Huffer and I certainly am no fan of Epitaph's willingness to jump on whatever they think is cool and can make them a buck, everything from hardcore godfathers Agnostic Front to bluesman R.L. Burnside. Two thumbs down. (m)

Grade-*Such is Progress*. CD (Second Nature)
When this first came out two years ago I missed out on it. It's not a bad thing either because the old Grade doesn't have the energy of today's Grade. This CD lacks the dynamics and energy that the 10" has. Not to say this is bad by no means. This was a good starting point for Grade, but personally I like where they have ended up better. (b)

Grade-*Separate the Magnets*. CD (Second Nature)
Their first release in two years and it's a doozy. The 10" is filled with so much energy and aggression that it will make you want to dance. The first song starts off really melodic and explosive. Then the vocals enter with frantic frenzy and then all at once the tempo of the song changes. It goes to a more poppier sound which is really good. Grade shows their dynamics within the first few minutes. As for the record progresses a listener will find more of the same style. "The Tie that Binds" is a great song with energy and change and the lyrics are about unionizing the work place. That's a plus in my book. (b)

Grand Island-*Naughty French Spot*. CD (Super 8 Records, pobox 4023 Boston MA 02101)
Emo/indie rock. No one here is qualified or interested in reviewing this. My momma always told me if I couldn't say anything nice not to say anything at all. So I won't. (jk)

Handful of Dust/Song of Kerman- split 7" (Moo Cow)
Handful of Dust is frigging great. Slowly the music builds up with mellow and haunting vocals, tribal drums, and winding guitars. The tension builds and mayhem breaks out; anger and rage delivered with crunching guitar parts, screams, and fucking keyboards. If Neurosis reformed as a new school hardcore band this is what they would sound like. The samples, keyboards, drums, guitars, and vocals work absolutely perfect together. Where lots of bands that try to be experimental like this end up losing all their energy, Handful of Dust enhances it seven fold. This is one of the best bands I've heard in a while. Hell fucking yeah. Song of Kerman play a straight forward style that fits into a heavy but still emo category. I don't particularly like it, but it isn't bad. The last song is a spoken word piece on sexism. It is said over feedback and a piano (not bad). (jk)

Hellbender-*Con limon*. CD (Reservoir)
Pop punk that is musically more interesting than the 3-chord Ramones rip-offs everyone was playing 3 years ago. Many modern pop punk bands seem to have an emo influence that results in this type of sound. Hellbender falls somewhere between Jawbreaker and the Get Up Kids, yet aren't as exciting as either. Aside from a few tracks the vocals are very flat and lack having any range at all. Perhaps I'm missing something that the indie rockers love, but all in all this records lacks the energy and hooks that make this style of music good when it's at its best. (jr)

The Hollowmen- 7" (Hydra Head)
I have no clue how to describe this. It's just weird. The music doesn't fit into any of my preconceived notions of hardcore or punk. Occasionally the music has a heavy feel to it, but only mildly. Usually it just sounds jingly and off timed. The only thing I really like about this record is the cover. It is black with mirrorlike silver ink on it. (jk)

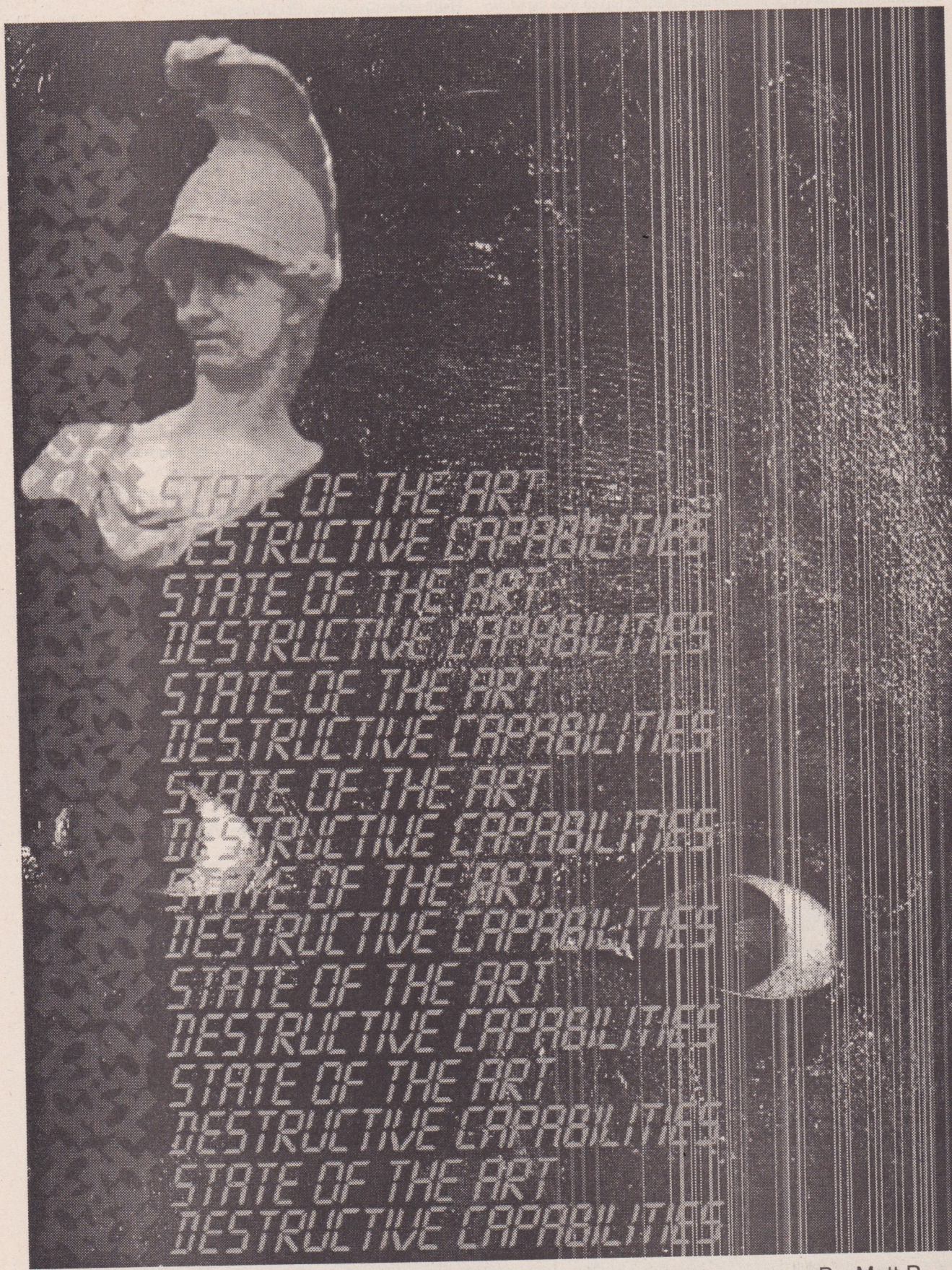
The Humpers- *Euphoria, Confusion, Anger and Remorse*. CD (Epitaph)
Epitaphs' inventory seems to be comprised of more and more bands along the lines of the Humpers these days; kinda rock and rolly, kinda garagey, but being held together loosely by some old fashioned punk rock. At any rate this album offered nothing new in the way of rock and roll or punk. The Humpers are one of those bands that seem to fall into that grayish haze of mediocrity never to be found again. This is the record you'll keep at the back of your collection and when you're running low on cash and going through your records it will be on top of the pile you sell back to your local indie record store. You should just save yourself the trouble and not even bother. (d)

I-45- *The Regal Beagle*. CD (Broken Note, pobox 131444 Houston TX 77219)
I don't think I'm really qualified to review this record. I-45 is a rap band and I don't really listen to rap (save for Public Enemy and NWA when I was in middle school) so I have no basis of comparison from which to work. It's good to see other styles of music finding their way into the independent scene. Maybe they've been here all along and I've just been missing out on them. If you like rap and independent music then you might like I-45. (d)

John Cougar Concentration Camp- *'Til Niagra Falls*. CD (BYO, pobox 67A64 Los Angeles CA 90067)
If I'd heard this album five years ago JCCC would have been my favorite band. This is great, down home, fun for the whole family,

dishwasher. Rock videos defeat the purpose of performance since special effects can make a flock of gnats lunching on a puppy pile look interesting and cutting edge, and if I liked computer animation that much I'd by a home copy of the second Jurassic Park movie and be done with it.

Throughout the ages musicians on shoestring budgets have helped solve the problem with weird customs and tuff-looking stage moves. Little Richard wore pink pants and shook his ass at the crowd. Jerry Lee Lewis played the piano with his boot heels, and countless Motown acts learned to dance. At least the drummer of the Who twirled his drumsticks around and early punk acts like The Damned and California's Weirdos did things like dress up like nurses and scotch tape garbage to themselves. But this is all too passe and god awful tacky to accept from today's modern college twerps and dickhead cover bands so it's up to you to put a new and unique twist on the stage presence of the future. I see shaggy guys in T-shirts everyday taking public transportation so go and see if there's anything else in your closet. C'mon everybody and make your mark. Loosen up a little. Drink a Shaeffer lite and go wild. You'll be the coolest honkys in town. You'll get all the dates and people might stop walking out on your sets to go play dodge-ball with wadded up paper towels in the rest room. Maybe you'll even stand out among all those other bands with beat up jeans and ugly sneakers who hope to make that unique artistic breakdown in these last dark days.


STATE OF THE ART
DESTRUCTIVE CAPABILITY
STATE OF THE ART
DESTRUCTIVE CAPABILITY
STATE OF THE ART
DESTRUCTIVE CAPABILITY
STATE OF THE ART
DESTRUCTIVE CAPABILITY
STATE OF THE ART
DESTRUCTIVE CAPABILITY
STATE OF THE ART
DESTRUCTIVE CAPABILITY
STATE OF THE ART
DESTRUCTIVE CAPABILITY
STATE OF THE ART
DESTRUCTIVE CAPABILITY

By: Matt P.

punk rock. The vocals at times sound similar to Tim's on the first Rancid album- nice and scratchy. I feel like it would be shortchanging these guys to simply compare them to Screeching Weasel although the guitar at times takes on that kind of sound- but with this style of punk it's hard not to. The real gem on this album is their cover of John Cougar Melloncamp's "Small Town." They do a bit of lyrical rearranging that adds a lot to it ("I learned to hate Jesus in a small town"). Coming from a small town I can share the sentiment. There's also one of those secret hidden tracks placed five minutes after the last song. You know you love those... (d)

Jr. High-*Killer of Friendships*. CD (Empty Records, pobox 12034 Seattle WA)
So who's the genius that resurrected Elvis Costello and the Attractions? This is 80's twinged, jangley pop music. Nothing punk about it at all. In fact, this would do pretty good on your local alternative radio station me thinks. That's not to say it's nearly as bad as most of what those stations play, because it's not. The guitars have just enough distortion to rock, but not so much that your parents would hate it. The mix is clean and guitar driven. While this definitely doesn't suck, it doesn't grab me like it should, perhaps because it doesn't bring anything new to the table, so to speak. (m)

Kill the Man Who Questions- 7" (Bloodlink, pobox 7414 Philadelphia PA 19101)
If it was 1994 I would be going completely apeshit over these guys and gals. Kill the Man Who Questions could definitely be lumped in with older political hardcore bands like Struggle, Groundwork, and Born Against. This is seven inches of angst ridden raging political hardcore. There are two vocalists, male and female, which spices things up some. This is a good band if for no other reason than their drummer, Jeremy, finally got Scott Bloodlink to send me the shit he owed me. (jk)

Krakatoa-7" (Second Nature)
Krakatoa slowly build up their winding mellow music until it bursts forth with startling intensity. The mellow parts aren't all that mellow and the harder parts definitely aren't that hard. If I was to see Krakatoa at a house show stuffed up against a wall surrounded by fifty sweaty kids I would really like them. On a record, though, I'm just not that moved. (jk)

Left for Dead/Ochre- split 7" (Phyte, po box 14228 Santa Barbra CA 93107)
On one side of a seven inch Left for Dead manages to offer up four songs. In other words, everything is really short. For the most part Left for Dead come off as fast paced hardcore, but occasionally they throw in a break down or metal riff and double bass. If you like your music pissed off and not too structured this might be your cup of tea. Ochre provide three songs on their side, and are a lot heavier than Left for Dead. Ochre is a good band. If they would develope their songs a bit more and make them longer I would absolutely love them. They can be nice and fast, but can also slow things down to a tortured crawl. (jk)

Logical Nonsense- *Soul Pollution*. CD (Alternative Tentacles)
Originally released on Tee Pee records in 1995, *Soul Pollution* is a bit more raw than Logical Nonsense's AT debut, *Expand the Hive.* The only drawback of this album as compared to the aforementioned is that it doesn't have all the spooky samples between songs. The same furious and politically charged crusty punk rock is delivered that we've all grown to love and expect from these folks. The lyrical content wanders from walking the fine line between absolute absurdity and pure coolness ("a few people aren't fuck, but a few punks can fuck it all up") to some really hauntingly poetic images ("First the fetid winds, then the stench of decay, the remnants of the struggle") that almost remind me of Catharsis lyrics at times. (d)

Machine That Flashes-*Resensitized*. 7" (Goatboy)
When I first put this on, I had it on 45 rpm's and boy was it bad. The vocals sounded like the Chipmunks, but everything else sounded right. I thought the music was slow enough that it couldn't possibly be 33. I was wrong, the cover tells me so. Okay so now it's not so bad, just boring as hell. MTF drudge along slowly, almost sloppily, and I think their lineup's lack of guitarist hurts them. While two bassists can be interesting (like in MITB and GvB for instance), here they just kind of play along. In fact I really couldn't tell that there were two basses at all! Once again, the cover tells me, indeed there are two bassists... While the politics that motivate this band are good (the usual fare, vegetarianism, anti-sexism, passivism, etc...) the music is (to quote a factually false movie about a heroin addict who also happened to play bass in an early punk band) boring, Sidney, boring. (m)

Manetheren- 7" (Conquer the World)
Manetheren has a very old school sound, but surprisingly, I like it. The first song starts out with a an echoing voice that screams, "end this failure." Then the drums role in and the music picks up. Straight up hardcore... This is Mike Warden from Conquer the World's band if that has any bearing on anything. (jk)

Man is the Bastard/Mumia Abu-Jamal- CD (Alternative Tentacles, pobox419092 San Francisco CA 94141-9092)
Alternative Tenticales gets major props in my book for putting this out. For those that don't know Mumia Abu-Jamal is a world renowned journalist. Over 15 years ago he was wrongfully and illegally convicted of the murder of a Philadelphia police officer. He has been sitting on death row ever since, despite a large body of evidence proving his innocence (this and other important facts are provided in the insert). This CD contains several extremely moving spoken word pieces by Mumia. He does not talk about his own botched trial, but instead addresses more universal issues of life on death row and racism. His messages are beyond powerful and his words, so articulately presented, are truly dangerous. This CD is benefit for Mumia's cause and it is really worth the dough. Man is the Bastard finishes off the final half of the release. If you like noise that only vaguely resembles music then you will like Man is the Bastard (I know I don't). (jk)

Milhouse-*Obscenity in the Milk*. CD (Wreck-Age, pobox 263 NewYork NY 10012)
Crazy, noisy, heavy, and screamy. I have thought a lot about this and I can't really think of how to describe them. Maybe they are in the same genre as old Deadguy, but their sounds are very different. This album doesn't have any chugga chuggas, which isn't a bad thing by any means, and does have a lot of weird timings and notes. This CD is also filled with a lot of samples, and several are pretty cool. I have heard that two of the members are actually long time members of the Satanic Church, for whatever that's worth. I get the impression that they have put a lot into the lyrics, but they don't do much for me. I can definitely see people getting into this, but I comes off sort of flat for me. (jk)

Motive-*I vs. the Beckoning of Darkness*. CD (Exit, pobox 263 NewYork NY 10012)
This album starts with a building drone that erupts into heavy and spastic noise. This is a really good album. Motive's music is all over the hardcore spectrum which gives their music an excellent texture. They go from heavy and grooving hardcore to more of an off timed noise thing to some occasional mellow parts. The mellow parts are nuts. They sound almost like pop rock or something. Motive's singer offers powerful and angry vocals that sound good whether screaming or actually singing. The lyric sheet for this is also very good. The songs are of a very personal nature and address a broad and unique set of issues (the military, education, cloning, depression, the passage of time, and more). They give a nice explanation about what each song is about, which is very useful. I saw these guys a while ago up in Long Island and they



By: John

were great, and this CD hasn't disappointed me. (jk)

New Bomb Turks- *At Rope's End*. CD (Epitaph)
While this CD doesn't hold a candle to *Information Highway Revisited,* it's still a fairly solid release and a lot better than most of the stuff on Epitaph. The New Bomb Turks seem to be progressing as artists (whatever that means) as they have incorporated a piano, saxophones, banjos and various other not so traditional punk rock instruments. For almost any other band I would say this is a bad turn of events, but somehow these guys can pull it off. They still play that rock and rolly type garagey punk but it leans a bit more to the rock and roll side in comparison to previous releases. Plus it's a bit more polished off these days in every way right down to the vocals. It could easily be the sound track to a mid-late 70s movie about the decadent lifestyle of some rebellious teens. The New Bomb Turks are probably the only band around that could pull off playing at the local biker dive on one night and to the kids on the next night and have an equally as positive a response at both venues. (d)

Nile-*Amongst the Catacombs of Nephren-Ka*. CD (Relapse)
Brutal fast paced death metal that does not let up for the entire duration of the album. Crazy guitar solos, incessant double bass, and vocals as deep as they are goofy ("Yeah! we hack off their limbs and cast the phalluses into the pits of fire") -metal in all its glory. This is really a good album, especially since you can't understand what he's saying anyway. I had no idea kids from Greenville SC could be so damn brutal. (jk)

None Left Standing-*Stingray Candy*. CD (Rhetoric)
I really don't know what to say about this record, because this band was around a few years ago and what they did was not really that ground breaking. I could be totally wrong on that last point, but I doubt it. Anyway None Left Standing play a very Fugaziish style of rock with simplistic vocals. The music is not as developed as Fugazi's, but it is solid. Its probably one of the better bands to rip off Fugazi and pull it off well. (b)

Overcast-*Fight Ambition to Kill*. CD (Edison)
Brutality, metal, evil; these words do not even come close to illustrating the pure infernal damnation that went into making this album. Every note on this release reminds you of all the rage, pain, hate, and despair that is your life. Pummeling drums, intense metal guitar work, thick bass lines, and vocals that go from singing to inhumanly tortured screams all bound together with an excellent production. Keeping with the Overcast tradition, *Fight Ambition to Kill* is filled with stops, starts, fast parts, slow parts, and an ominous groove between the tempest of tempo changes. The fifth song on this masterpiece, "YOUR(destructive)SELF," is my favorite. There is no build up, it just starts off running (in terror) as a vaguely human voice bellows, "Can we live through this?" Then it starts, music that might as well be the call to our final hour; sung vocals over grooving music that smashes itself into the brutal pits of Hell and deep screams of horror. The lyrics on "YOUR(destructive)SELF," like a lot of the songs on the album, offer forth images of environmental destruction, human suffering, and the inevitable Armageddon awaiting us all. This album has taken Overcast over the top. It's just unbelievable. (jk)

Painted Thin-*Still They Die of Heartbreak*. CD (Endearing Records, pobox 69009 Winnipeg Manitoba Canada R3P2G9)
Painted Thin hail from Canada and play a very poppy style of indie rock. It's a cross between your average pop punk band and the Van Pelt. The guitars are both as jangly as the Van Pelt nor is the vocals is as whinny, but they do favor some. Actually at some points the vocals are a cross between talking and singing, which reminds me a lot of the Van Pelt. So I guess what I'm saying is if you like a bad version of the last Van Pelt record mixed with some pop punk then this is for you. (b)

Picturesque-*Shine in Eyes*. CD (Trustkill)
Sheesh... this is pretty crummy... Boring, run of the mill, uninspired, indie/emo type stuff that reminds me a lot of Sensfield with not so pretty vocals. I don't understand why people settle for being in a mediocre band such as this... I mean come on guys, you can obviously play your instruments competently, do something interesting for a change. (m)

Puritian/Reversal of Man- split 12" (King of the Monsters, 8341 E. San Salvador Scottsdale AZ 85258)
Reversal of Man probably has the best attitude in hardcore today. These kids from Florida are all about having fun, laughing, playing, and spreading a message at the same time. As for their music they play a frantic style of crazy hardcore with blast beats, whiny/screamy vocals. The words behind their vocals are very intelligent and warm. Puritian on the other hand play a sick style hardcore with a very distorted bass, guitar, and vocals over jazz and blast beats. Seeing Puritian live was probably one of the best experiences of my life. The communication between the crowd and band was amazing. These guys were about the communication not the rock, and that is why this record amazes me because of how much thought and feeling went behind the making of the record. (b)

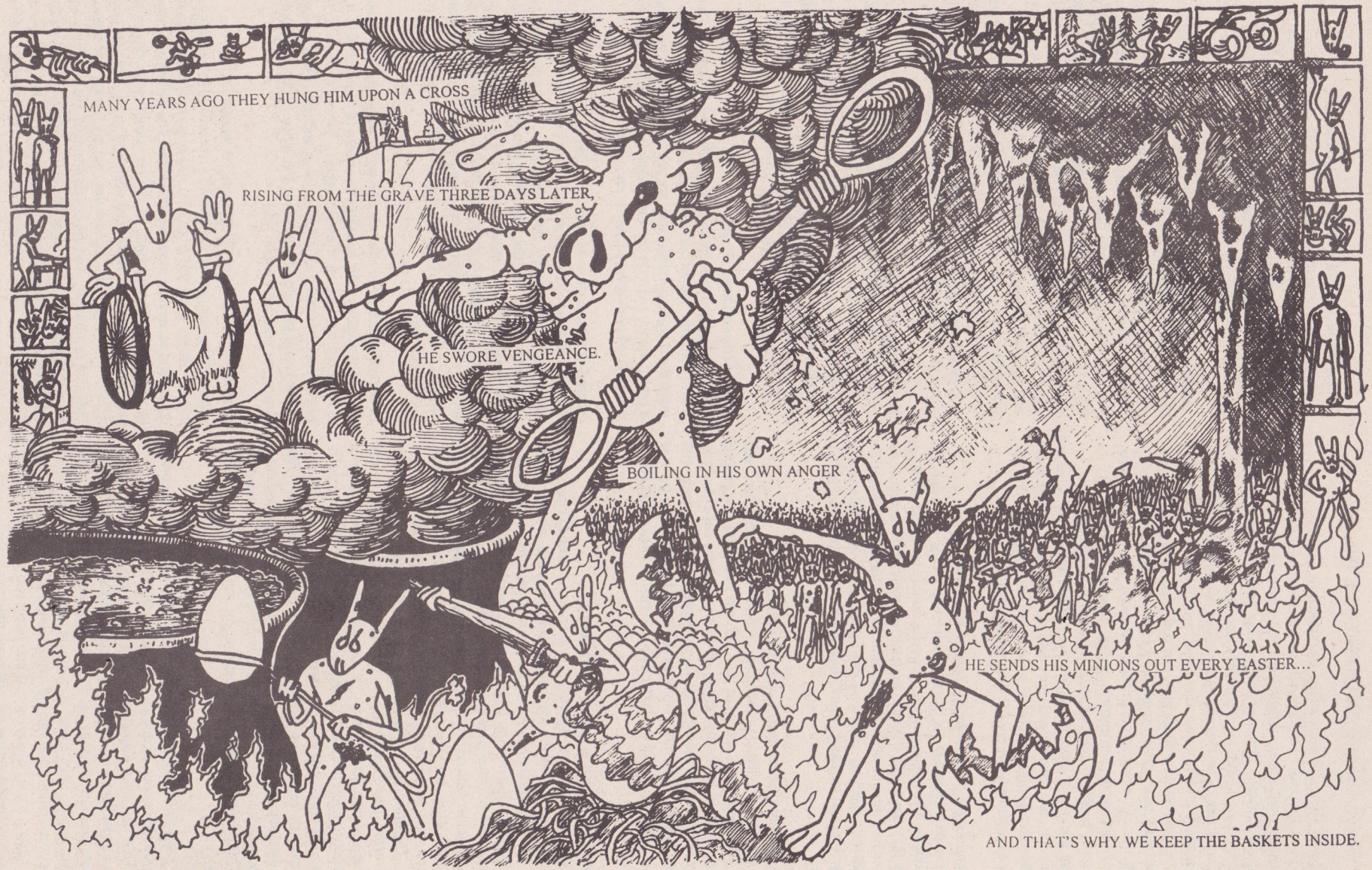
Red Aunts- *Ghetto Blaster*. CD (Epitaph)
Not really your run of the mill punk rock, but at the same time nothing grandly innovative either. Girl vocals (and bass and drums and guitar for that matter) with a few interesting frills where the guitar is concerned. It seemed repetitive in all the wrong places with all the wrong noises. I remember liking their first Epitaph album a lot better I dunno, this isn't really my thing. (d)

Rule of Nines- Demo (Phyte)
Heavy and angry hardcore from the west coast. They got lots of chugs, lots of screams, and lots of build ups and break downs. I don't want to make these guys sound like they are just run of the mill because they put a pretty unique twist on the basic hardcore formula. Good music and even a good packaging job, rock on... (jk)

Scared of Chaka-*How to Lose*. CD (Empty)
When I saw this band a few summers ago I was surprised that I actually kinda liked their scrappy, punk rock style. I want to know why there aren't more bands like this. SoC keep things short and sweet, only one song breaks the three minute mark and many don't even break two minutes! The vocals are somewhat snotty, reminding me of a Ben Weasel, Joey Vindictive hybrid, and have plenty of hooks. Once in a while they get a little noisy, but SoC tend to stick to, and excel at pop-laden punk rock. (m)

SeventyEightDays-*Revolution Through Anonymity*. CD (Trustkill)
If I'm not mistaken this has three members of Chokehold in it, but this is certainly not what you would expect. Where's the mosh? This is heavy, but it has this rock'n'roll feel to it, and Hell, I kind of like it. The music is real passionate and so are the lyrics. They don't have a bass player, but you don't notice. (jk)

Shadows Fall-*To Ashes*. 7" (Ellington Records)
Combine the best parts of the best 80's metal band (we're talking metal, not that wussy glam shit from LA) and some cool ass hardcore breakdowns and such and you get Shadows Fall. The guitars go from crunchy to melodic and harmonious, as do the vocals (well, okay the vocals aren't really crunchy, more like deep and gruff, but you understood right?). The songwriting is complex, but not boring and masturbatory. This stuff is amazing. And the cover, gee whiz, we're talking a gatefold cover that looks like a Converge layout (that's not too bad a thing though, only I wish they would have come up with a layout that looks as original as their music sounds) with messy fonts and pictures of teeth abound. I'm told these two songs are on the CD though, so if you own that,


MANY YEARS AGO THEY HUNG HIM UPON A CROSS
RISING FROM THE GRAVE THREE DAYS LATER,
HE SWORE VENGEANCE.
BOILING IN HIS OWN ANGER
HE SENDS HIS MINIONS OUT EVERY EASTER...
AND THAT'S WHY WE KEEP THE BASKETS INSIDE.

By: Phil

there's really no need unless you are a sweatin' collector nerd. (m)

Shadows Fall-*Somber Eyes to the Sky*. CD (Lifeless, pobox 10312 Holyoke MA 01041)
Just when you thought hardcore was getting too metal, a real metal band comes along and shows you what it's all about. Shadows Fall are not suggested for those in the scene who are not inclined to rock out with the likes of Metallica, At the Gates, and Iron Maiden on occasion. If those bands made it to you're "too metal to be cool" list then Shadows Fall will shortly follow. Destined to become my new favorite band, Shadows Fall play intense music with a few acoustic-type breakdowns and amazing vocals. I can't even describe the brutal, Coalesce type growl backed with Maiden-like singing provided by three members of this band. Sure there's some cheese in there but it just makes it all the better. Don't do yourself the injustice of not buying this record today. (jr)

Shoulder-*Now*. CD & **Shoulder**- 7" (CTW, pobox 40282 Redford MI 48240)
I really wanted to like this CD more than the seven inch, but I couldn't. Their style of music didn't excite me, but for some reason I could tell their sincere, I'll give them that. This means a lot to Shoulder and I'm sorry it didn't mean the same for me. (b)

Shoutbus-*Ain't That America?* CD (Art Monk Construction, pobox 6332 Falls Church VA 22040))
I have seen ads for this band around. I was expected sort of heavy but still melodic post-hardcore (don't ask why I was expecting that, but I was). This is like lounge music for punks or something. The vocals are this annoying bellow with a southern twang. The music is mixed well below the awful voice, and it lacks any semblance of power. Why do we get sent so much crap to review? (jk)

Shutdown- *Against All Odds*. CD (Victory)
Holy 1985! Minor Threat are back again with another record on Victory! I don't understand what keeps them going in 1998, but here's your chance to sing along just as if you were watching Ian and the boys playing "Filler" some 13 years ago. The only difference here is that this is Shutdown and 13 years is just a tad too late to impress or motivate me to do anything except pulling this CD out of my stereo. (jr)

Silent Majority- *Life of a Spectator*. CD (Exit, pobox 263 New York NY 10012)
While I thought the music was stale at best the most redeeming quality of this CD was that the lyrics weren't of your dime-a-dozen punk/hc subject matter. While some are ridiculous and just as bland as the music itself there is a strong current dealing with family issues. The song "Spoken Words" is about a sister's relationship with a drunk, abusive (yet poetic) boyfriend. It really made me think about my little sister and how I would react in a similar situation. "Happy Hour" is a challenge of sorts to a bartender to consider the home and family that have been fucked up with every drink that is sold to dad. If Silent Majority could somehow make their music the least bit pleasurable to listen to and focus more on the feelings behind the above-mentioned lyrics then I'd be quite happy. That's not the case with this CD though. (d)

Sleepytime Trio- CD (Lovitt Records)
Sleepytime Trio is probably one of the best bands in the US right now. Their musical style ranges from soft spoken to explosive hardcore that makes you want to freak out and rub your belly. The song structure is built up around off beat drum beats, slithering guitar riffs, screamy vocals, and a heavy bass. All those wonderful sounds help create the toe tapping Sleepytime Trio. As for the CD itself, it combines both seven inches, the split seven inch, the LP, and both compilation songs as well as five live songs recorded in Europe last summer. (b)

Snap-Her-*Queen Bitch of Rock & Roll*. CD (New Red Archives, pobox 210501 San Francisco CA 94121)
I could say I hate this (which would be the truth), but why bother. I fucking love this! Repetitive punk rock with more mindless attitude than a mohawked punk can shake his studded braceleted fist at. The inside of this CD has a close up of a woman pulling apart her labia with the words "I've got a golden cocktail waiting for you" written over it. Alright! I can't wait. The booklet has two pictures of a woman urinating into a goblet. Right on! Possibly the best song on this record is entitled "Conformist Cunt." Forget the Dead Kennedys or Minor Threat. Forget Catharsis or Starkweather. I want punk and hardcore to be remembered by these words. "Cunt! Conformist cunt! Fuckin' cunt! You're a cunt!... You just wanna live behind a white picket fence, cunt!" Yes! Nothing captures the harsh realities of the world we live in like a song like that. Apparently Snap-Her has friends and fans all over "Europe, the US *and* Argentina." She just earned one more here in Greensboro. (jk)

Sons of Abraham-*Termites in His Smile*. CD (Exit)
The first song on this record is just phenomenal. You hear the guitar amplifiers rev up and then it begins--an all out attack of double bass layered under high pitched metal guitar work. Then comes the heavy crunching music complemented with awesome screamed vocals. No other song on this album matches the intensity of the first song, but it is all good none the less. Over all Sons of Abraham are 1990s hardcore, in other words they are heavy as hell with a strong metal influence. The booklet has a nice and long piece about why they are in a band and what they get out of it (a chance to play and most importantly a chance to meet new people). Hell Fucking yeah. (jk)

Stickfigurecarousel- 7" (Schema, pobox 1161 Battle Creek MI 49016-1161)
This is metal influenced new school hardcore. Stickfigurecarousel give their heaviness a twist with a flare of noisy and chaotic emo. Not a bad release, but nothing to get to excited about either. The lyric sheet provides explantations to each song, which I really like. (jk)

Systral/Acheborn- spilt 7" (Trans Solar)
First off, this is a slick looking release. Both of these (German?) bands belt out some brutal and powerful music. Acheborn is hard to categorize, but it is safe to say they are heavy hardcore. The Systral side is exactly what you would expect from Systral. Lots of double bass and crazy and heavy guitars that locks itself into powerful grooves only to eventually release itself into a maniacal fit. The vocals are a dangerously deep bellow. Systral is absolutely insane. (jk)

Ten Yard Fight-*Back on Track*. CD (Equal Vision)
My mother warned me about hardcore bands that name themselves after football terms, and it's a good warning to heed. If you are into the old school hardcore then this probably isn't that bad. I really just don't get it. Lyrically this band doesn't offer much originality--losing friends, xxx, unity, standing strong, etc. (jk)

Thoughts of Ionesco-*The Triptych Session*. CD (CTW)
This is a weird release. At times it is very metal influenced and great. At other times there is a strong emo vibe going on which does and doesn't work. The first riff really makes you think you're in for some Converge style action, but then it switches gears into that off timed emo thing. These two influences battle each other continually, sometimes blending, throughout this release. The singing goes from somewhat ear grating screaming to a more pissed off bellow, and the lyrics are in the personal/emotional realm. There is a lot of double bass on this album which manages to give it an overall brutal feel even during it's less metal guitar work. Different, and darn pretty good. (jk)

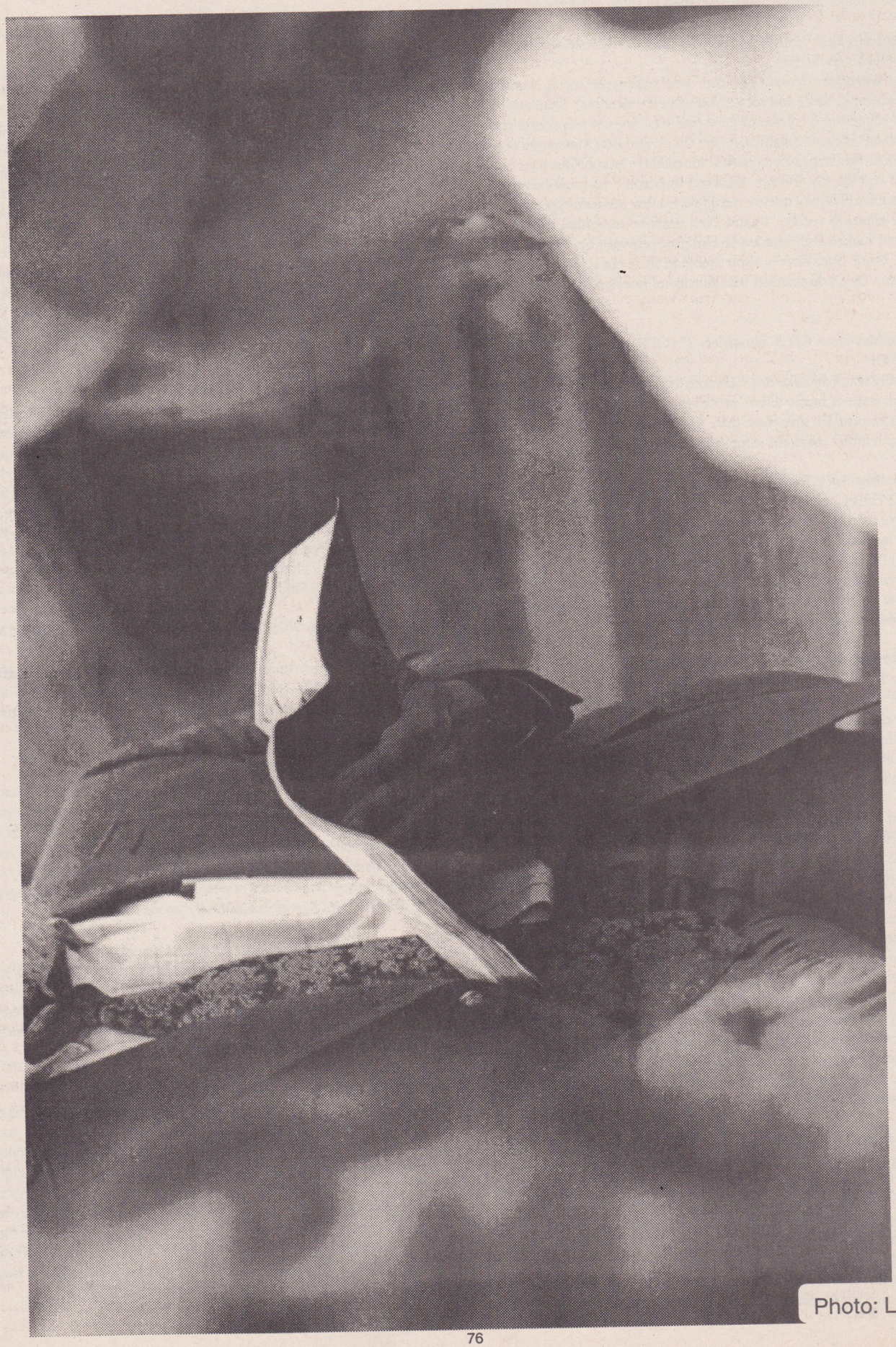


Photo: Lori

Today is the Day-*Temple of the Morning Star*. CD (Relapse)
This scares the fucking shit out of me. *Temple of the Morning Star* is what nightmares are made of. Sonic blasts, noise, awesome drumming, samples, vocals that sound like a hundred hoarse demons shouting vile commands, and more noise--songs that manage to create a serious sense of fear, despair, and hate in the listener. This album is unbelievable. Today is the Day slams the weird and maniacal power of Neurosis into shorter and faster songs filled with a suicidal rage. At times Today is the Day is slow and heavy. At other times they play crazy melodic parts that are simply hypnotic. At every corner, though, they are ready to crash head first into an epileptic fit. The title track to this masterpiece has two parts, at the beginning and end of the album, both of which are, just as the press release says, "mind controlling." There is also a very good Black Sabbath cover song as a bonus track Turn out the lights, stare into the dark, and embark into a world as dark, sick, and perverted as reality itself. (jk)

Training for Utopia-*Plastic Soul Impalement*. CD (Tooth & Nail)
Musically we are talking about heavy and angry hardcore delivered in a chaotic and offbeat manner similar to Turmoil or Coalesce. The booklet is nicely put together as well. To be honest I could like this aside for one flaw, they are fucking Christians. Fuck them! Pathetic little peons who have to bow before a God who has only given them a life of torment and misery don't belong in the hardcore scene (I feel bad saying that because I know some good kids that are Christian, but damn it this pissed me off). (jk)

Tres Kids- 7" (Bear Records, 1393 Blvd Athens GA 30601)
Unfortunately, the Tres Kids are one of those bands whose live performance just doesn't come across on tape (vinyl, whatever). They play straight-up, fast-as-hell hardcore in that power violence vein. They are also quite silly, as song titles like "Fart in a Casket," "Foghat Goes to Six Flags," and "Lois Lane and the Turkey Monster" suggest. Every time I've seen them the drummer ends up naked and a good time is had by all. I just don't feel this record does them the justice they deserve. (m)

Tribes of Neurot and Walking Time Bombs-*Static Migration*. CD (Relapse)
I do not know if this is a split release or a collaboration. There is no explanation with the copy I received, and it all sounds the same. They say that the first three years of a child's life are the most crucial to their development. The poor humans responsible for this album must have been put through fucking hell. 8 songs and 70 minutes of tribal drumming drowned out by repetitive samples of every thing that makes noise, guitars, and numerous other instruments. The many streams of sounds that make up *Static Migration* create a trancelike weirdness, and Hell, I kind of like it. One song appears to consist of heavy machinery put into rhythm, interesting to say the least. I'm not familiar with the genre, but I think this could be considered some sort of weird variation of ambient music. (jk)

Twentythird Chapter-*Astringent Mask*. 7" (Moo Cow)
The cover for this could very well be from a Cannibal Corpse album that just never got to see the light of day. In other words it's a nasty looking drawing of oogy boogy things. Musically this fits well with bands like Dystopia, Eucharist, and Hell Nation. Twentythird Chapter is "dirty" hardcore (as opposed to new school hardcore) with a strong metal influence. Lots of anger, deep vocals, and heavy gritty music. Enjoyable, but nothing unbelievable. (jk)

Union Suit-7" (Second Nature)
This 7" has a lot of potential but it does not fulfill my expectations. The music is a mixture of melodic hardcore and chaotic hardcore. The second side displays the chaotic style more, and that is why side two is my favorite. But all in all this was a good start for Union Suit and hopefully they will develop into more of a raging ball of chaos. (b)

Unsane-*Occupational Hazard*. CD (Relapse)
Heavy, pounding, driving, angry, Unsane. This is noise rock from people that know what their doing, though, this is my first exposure to them. You could maybe classify Unsane as a more straight forward and less hardcore Deadguy. I don't think it's great, but it's pretty darn good pissed off noisy rock. (jk)

Upset-*Second Try to Burn the System*. 7"(Smith and Nephew Company Grosse Diesdorfer str. 64, 39110 Magdeburg, Germany. Available in the US from Stick Figure)
If there is such a thing as the German sound I would say that Upset has it. At times this band sounds a lot like Acme or Systral, which is, of course, absolutely great. They have the high pitched and eerie guitar parts that break into double bass chaos. They also switch gears into more straight up hardcore sections which keeps things interesting. Upset is definitely a political band, and it's always nice to hear metal hardcore bands addressing more than their inner demons. Unfortunately their lyric sheet and explanations, by their own account, was rushed, poorly put together and not too thought out. Regardless this is an excellent seven inch. (jk)

V/A- CD (Grita!, pobox 1216 New York NY 10156)
Grita! Is doing some pretty cool stuff. They focus on predominantly non-English speaking music from all over the world. Last year they released stuff by bands from Argentina, Germany, Brazil, and the Basque Country. It's cool to see people who aren't necessarily punks or hardcore kids releasing music on an independent level. We here in "the scene" sometimes take for granted the networking we have set in place. Bands can tour the country relatively cheaply, kids can put out zines and there is an entire underground literature distribution network in place. It's cool to see other people tap into that who aren't doing what the rest of us are doing. With that said I must also say that the music on this comp wasn't all that great. A lot of it sounded like it could be played on the radio if it was only in English. Some of the more punk sounding bands were Blind Pigs (who could have easily passed for Screeching Weasel the first thirty seconds of their song), La Polla Records, The Pleasure Fuckers, and Cerebros Exprimidos. All in all the music is pretty diverse with rap bands, funk bands, and a few punk rockers thrown in to salvage the whole thing. I wholeheartedly support Grita! in their efforts to put out independent music that ain't just the same four or five white guys screamin' about how shitty the world is, but as far as straight up music goes this CD was pretty weak. (d)

V/A-*Area 51*. 2xCD (Victory)
Compilations can be the most annoying records on the planet, and here's a good example why. *Area 51* features what Victory considers "the best in hardcore" from all around the globe, to celebrate the anniversary of the Roswell Incident. Two full CDs chock-full of music from more than 50 bands, and what's it all worth? A handful of decent songs at best, and what's worse is that all of these songs are previously released. Victory has the money to put out more hardcore records than any other label today. I say get with program and offer us something new for a change. (jr)

V/A-*Between a rock & a hard place #1*. 7" (Witching Hour, 6518 Whitethorn Ct., Apt. 2a Indianpolis IN 46220)
A compilation 7" that features emo-inspired hardcore from Cave In, Reversal of Man, End of the Century Party, and Roswell. Cave In offer a nice blend of metal and hardcore with a ridiculous amount of dueling guitar leads on their track. Reversal of Man play a more emo influenced style of hardcore, that is fast and heavy with screamy vocals. The other two bands are a bit more punk and less interesting. As is the case with most compilations a few tunes are outstanding and the rest fail by

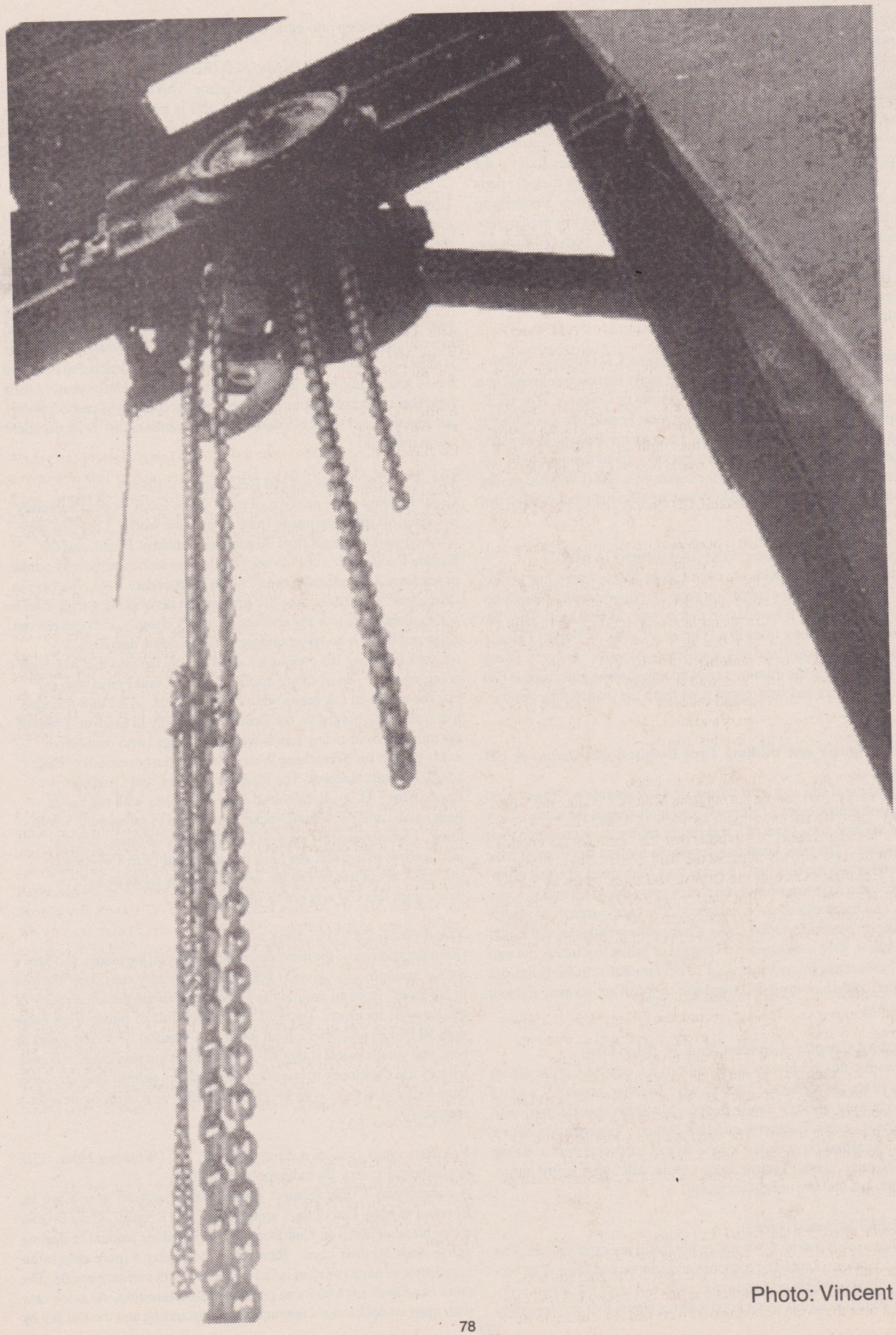


Photo: Vincent

comparison. (jr)

V/A-*Definitely not the Majors*. CD (Bush League, pobox 10165 New Brunswick NJ 08906-9998)
I'll give it to you straight, for a compilation this is just about as close to a good album as I have ever heard. With bands such as Coalesce, Catharsis, Bloodlet, Starkweather, Sons of Abraham, and Ascension it is hard to go wrong. Other bands that are noteworthy are Gehenna, Earthmover, and Indecision. With compilations I just can't get into the flow of things, and end up skipping several tracks at a time. If you are a true lover of diverse forms of hardcore in short doses, or just searching out that Starkweather song you can't get anywhere else this is probably the CD for you. Good points of this disc far outweigh the bad, and that makes this worth checking out. (jr)

V/A- *I Can't Believe it's Not Water*. 12" (Rhetoric/Just Add Water)
This comp is a collection of today's finest in boring rehashed pop/punk rock. Guaranteed to send you screaming out of the room right after smashing your turntable in a fit of unadulterated fury at yourself for buying this instead of something to eat. Even the bands I would normally like (Boris the Sprinkler, Wynona Ryders, and John Cougar Concentration Camp) delivered less than thrilling additions. *I Can't Believe This Fucking Sucks So Bad* would be a more fitting title... (d)

V/A-*Initial Records Magic Weekend*. CD (Initial, pobox 17131 Louisville KY 40217)
Who the Hell is the woman that is plastered all over Initial's catalog and this CD? Anyway, this CD has "not yet available new tracks" and "previously unavailable old tracks" by Ink and Dagger, Metroschifter, and The Enkindels plus "unreleased surprise bonus tracks." One of the Ink and Dagger songs sound like damn industrial music. Metroschifter play nice and melodic hardcore that ain't too bad. The Enkidels are complete rock'n'roll which, amazingly, I think works for them. The rest of this CD is just weird. Track four is "blank" (why?), and tracks 8 through 12 are just goofy songs and antics by various bands and people. The folks at Initial are surely crazy and this CD is interesting, but I hope no one spent too much money on this. (jk)

V/A-*Those Were the Best of Times*. CD (no label)
This is an anonymous release put out from Mike of Conquer the World Records (I guess it's not anonymous anymore?). I have no clue why he didn't put his label's name on this other than the fact that it is a bootleg, I guess. It has two songs by Against the Wall, Carry Nation, Strength, Release, Headfirst, Alone in the Crowd, and three songs by Insted. Maybe in a few years I'll look back and remember this time as "the best of times," but right now, in my insolent youth, I don't get this old school revival crap. Just move on. Besides is this stuff even really that old? (jk)

V/A- *Water Music*. 12" (Rhetoric/Just Add Water)
Leaps and bounds over its "sister" record, the *I Can't Believe it's Not Water* comp, this comp dominates in every aspect right down to the graphic art (which is no great feat by any measure). The Pink Lincolns' "Fuck Madonna" is pure punk rock genius as far as I'm concerned. Some other nifty tunes served up by Boris the Sprinkler and the Nobodys. The Moral Crux song was bit of a let down but that's how it goes sometimes. The vinyl is a pretty marbled blue-guess that goes along with this whole water theme. Water is relatively boring stuff most of the time... kind of like these two comps in general. (d)

V/A- *Xanadu. Music for the Future*. CD (Rhetoric)
If this is "music for the future" you can count me fucking out. What's up with boring ass pop punk these days? I'm glad labels see fit to contain all the crap on compilations like this one so it doesn't go spilling out over the world polluting our rivers and streams anymore than they already are. (d)

Violent Society- 7" (Creep Records, Suite 220 252 E. Market St. West Chester PA 19381)
Oi! Oi! Oi! Punk rock! Fast paced and pretty well produced, this isn't too bad, for what it is, I guess. Repetitive and angry music that make me itching to spike my hair and break some glass. (jk)

Wally- CD (Creep Records)
If I was going to go out drinking (Night Train or M/D 20/20), get in a fight or two, pick up a couple girls, and ride around in my friend's supped-up hotrod you better bet this is what I'd be listening to. This record must have been a lot of fun to make. Distorted and nasty metal made the way only punk rockers can do it. The song titles are the best. For example, "Earth Crisis Plays Bob's Beef and Beer," "618 Barbers with Bad Haircuts Agree," "You're Momma Smokes Acid," "Flaming Elvis," and best of all "My Best Friend is a Lying Piece of Shit." Rock and Roll ain't gonna die as long as Wally is around! (jk)

Keith Welsh-7" (Think Tank Records, pobox 772478 Coral Springs FL 33077-2478)
Keith Welsh plays a folk style acoustic music that gets your heart pounding after every chord and lyric. His music is similar to Tom Lomacchio (Dead Wood Divine), in that both play beautiful heart felt music. Keith Welsh is not as technical a guitar player as Tom but the music is just a good. As for lyrics, he sings about relationships of the past that may have gone sour. (b)

The Wicked Farleys-*Sentinel and Enterprise*. CD (Big Top Records, 955 Massachusetts Ave Suite 115 Cambridge MA 02139)
The wicked farleys = straight up weird indie rock. The music is not really that inventive and it comes off a little cluttered and jumbled together. The guitar sound is very hi-ended which comes off sounding like the guitar from the Make-up. To me the best part of the CD is the singers voice. It's real pretty and it goes well with the music. Hopefully the Wicked Farleys can develop their sound so that it is not as jumbled. (b)

Zao-*Where Blood and Fire Bring Rest*. CD (Tooth & Nail)
I heard about the hype, but I didn't want to believe it. Now I can't ignore it, Zao is absolutely amazing. Brutal metalcore with some of the sickest most angst ridden vocals I've ever heard. I would say this is one of the best records I've heard in a long time, but there is a major drawback to this record, Zao are a bunch of God-lovers. Can someone tell me what the fuck a Christian has to be pissed off about? They think they are going to spend eternity with their heavenly father, so why the fuck are they producing this angry and brutal music? Zao just needs to go to church, shut the fuck up, and get out the hardcore scene (and take Focal Point with you. The singer from that band actually had the nerve to try and convert me at a show. What an idiot. His whole point was he needed God, so don't I need him too. No, I don't). Inevitably there is some Christian reading this thinking that I'm being close-minded. Of course I am, but I'd tell Skrewdriver to fuck off too. There are some ideas in this world that are just too dangerous and stupid to be open minded about. Jesus Christ, I want to like this, but goddamn it, I can't stand Christians. (jk)

Zeke- *Kicked in the Teeth*. CD (Epitaph)
Fast, loud, short, and punk. Not too much more you can say about Zeke. It's no unprecedented or ground breaking feat by any measure. They do a cover of Kiss' "Shout it Out Loud" which is kind of cool. Eh... (d)



you will

burn

forever ends tomorrow and compassion died yesterday
hope and dreams only last for so long...

By: Jeffrey

UNRELENTING SONIC BUTCHERY!

Special Low Price!

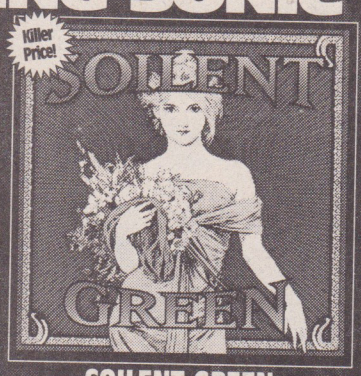


THE DILLINGER ESCAPE PLAN
Under the Running Board

The criminally talented five man **DILLINGER ESCAPE PLAN** fire off three hipshots of hair-splitting technical accuracy cutting down all musical authorities. True fans of originality, innovation and extremity within metal and hardcore will immediately be taken hostage by the bands' insane musical heists.

MCD $5 - RR 6410

Killer Price!



SOILENT GREEN
A String of Lies

SOILENT GREEN have been established as a force to be reckoned with in the international extreme metal scene. The bands' unique blend of grindcore, rock elements and extreme death is delivered with astounding musical precision, as virtuoso drumming, fluid riffs and dual vocal styles deal out a royal flush of power.

MCD $5 - RR 6985

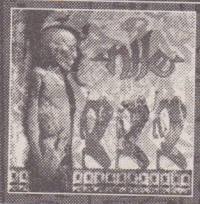


BENUMB
Soul of the Martyr

BENUMB have established a reputation among punks and metallers alike as one of the most aggressive American hardcore bands. ***Soul of the Martyr*** delivers nineteen atomic clouts of ferocious hardcore power violence in the California tradition... influenced by metal, fueled by anger, and destined for cult status.

CD $12, LP $8 - RR 6986

Also Available:



NILE
Amongst the Catacombs of Nephren-Ka

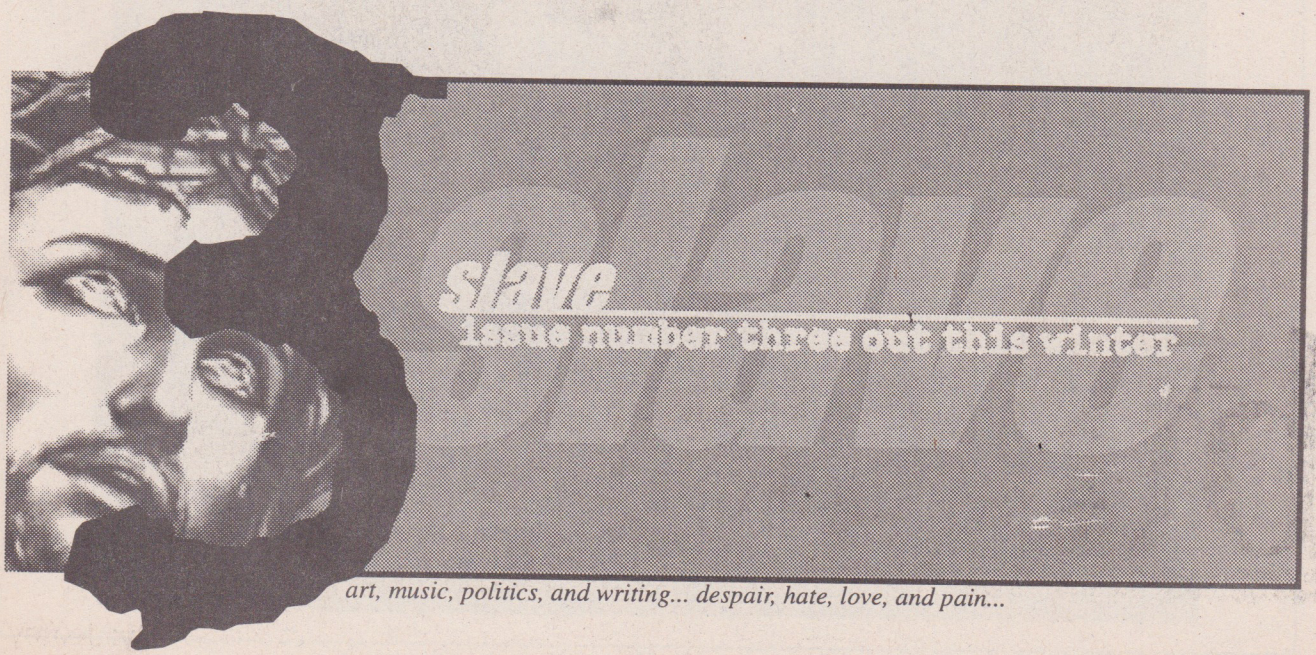
Unearthing Egyptian and Sumerian culture for inspiration, **NILE**'s exceptional musicianship and creative songwriting immediately establish them as one of the premier death metal bands in the world. Worshippers of the dead be warned... ***Nephren Ka*** shall rise again to wreak vengeance upon the black Earth.

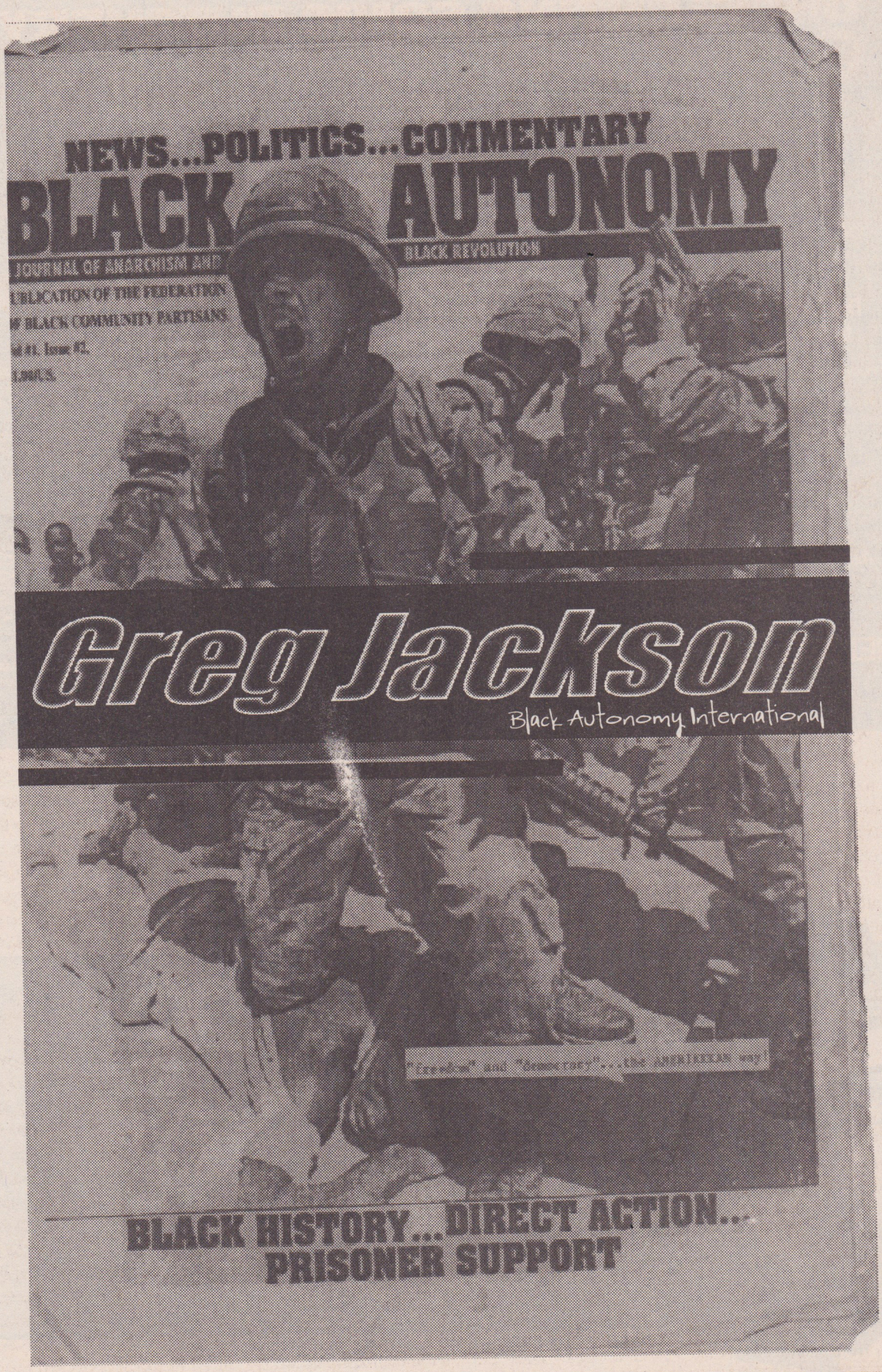
CD $12 - RR 6983

Appeared with **INCANTATION** *in Garner at the Caboose on May 15th... Now take this slab of evil home!*

RELAPSE RECORDS
INNOVATORS... NOT IMITATORS

Available at BB's Records in Greensboro or order direct by calling: *1-800-303-0606* or place your credit card order online: ***www.relapse.com***
Operators are available Monday through Friday, 9am-8pm, EST. Information Hotline:(717) 397-5706. Fax:(717) 397 9381. International Credit Card Hotline:(717) 397-5616. E-mail: Relapse@relapse.com.
For a massive catalog/magazine full of the best in metal, hardcore, grindcore, industrial, experimental, ambient, gothic, noise recordings, merchandise and interviews, send two dollars to: RELAPSE RECORDS, P.O. Box 251, Millersville, PA 17551.




NEWS...POLITICS...COMMENTARY
BLACK AUTONOMY
BLACK REVOLUTION
JOURNAL OF ANARCHISM AND
BLICATION OF THE FEDERATION
BLACK COMMUNITY PARTISANS
Greg Jackson
Black Autonomy International
"Freedom" and "democracy"...the AMERICAN way!
BLACK HISTORY...DIRECT ACTION...
PRISONER SUPPORT

The following is an interview conducted via e-mail with Greg Jackson of the Black Autonomy International, Seattle. It is around two years old and some of the specifics are obviously a bit dated (although the list of what BAI is engaged in at the end of this interview is current information) but overall what Jackson has to say is still more than relevant. Black Autonomy has an excellent homepage with a mountain of useful information and essays so check it out. My friends Nathan and Maria helped with formulating questions. My thanks goes out to them as well as to Greg for taking the time to do this. I apologize that it took so long. -Dave

SLAVE-How can white activists aid in the struggle of Black activists?

To begin with, the truly revolution-minded among the "white" population must recognize their role in the struggles that most directly affect people of color. For example, it is silly, ahistorical, and in fact a re-introduction of oppressive social relations against our people and other non-white workers for white activists to assume this attitude of "I/we have the program to liberate the Black masses", or "we're 'experts' on racism; we held X amount of demos against the Klan, etc." Part of this "program" in practice is the infantile preoccupation of the white left (including many anarchists) on the Klan, Nazis, and militias, when we have far better armed, far better trained, and even more tightly organized fascists known as the US federal government, state, and other local governments, (and those who support it); from the occupational army in the hood (ie: the local police) to multinational corporations who fund their operations, using our labor while at the same time robbing from us each paycheck (as taxes) and using the money to fund our continued oppression as a people and as a class. To add insult to injury, we then attract these white left "vanguard parties" who have yet to show many of us the qualitative difference between a "revolutionary government" consisting of their party activists and leaders, and that of a "revolutionary government" of the right-wing. Judging by the actions and words of many of these groups, both are inherently racist and authoritarian, both imitate the same dictatorial methods as their Christian missionary ancestors (attitudes of tame the "savages," or "teach" the oppressed about their own oppression); neither give a rat's ass what the Black community or its activists need or want, and both are deathly afraid of criticism. Make no mistake, the crude fascists/Klan and supporters are a distinct problem, but they are only the volunteer mercenaries of the white power structure who feel that it's current version of white supremacy is too rigid, monolithic, inefficient, and slow. And, yes, occasionally their movement does get a taste of the back of Uncle Scam's hand; when the illegitimate stepsons and stepdaughters of the Amerikkkan "revolution" (the right-wing) blow up federal institutions (ie: Oklahoma City), rob banks (ie: The Order; and more recently a string of robberies in Spokane, WA) and snipe at Blacks (ie: the recent shooting of Black restaurant patrons and passers-by in the South by a locally known white supremacist)...actions which upset the white power structure's social/political/racial stratification and initiate a reaction from liberals to radicals of all classes. Thus, the other thing we, as organizers, need to deal with is how to react to an act of right wing terror or organization; how to react in a way which strengthens the position of all radicals, defends the lives and rights of the most directly effected persons in a particular struggle, and advances the revolution generally. The marginal "benefits" of government-sponsored state welfare programs are hardly "the good life" the rightists (along with the assorted Black/people of color lawn jockeys of their particular plantation) want the white population to believe. In addition, it is my view that until we as a people have true liberation (direct workers power, sovereignty, and reparations; especially from those among the white population whose family tree clearly reveals a lineage to anyone who ever owned a slave.), we might as well assume welfare to be the white power structure's version of 'reparations'. So rather than seeing welfare as something individually "shameful," focus instead on how it is repressive, and how in fact the only "guilt" one should feel is if they do not do their part in resisting. This can range from organizing a "fight back" group to deal firmly with the social workers and administrators at the welfare office when they want to "play god" with people's lives, to a group that provides simple moral support. With work, that "moral support" group can possibly evolve into a "fight back" organization or even a pro-revolution faction. The people who put in the time, energy, and creativity make these possibilities into realities.

-Do you have any thought on the current rise in union militancy/action?

I was pleased to observe the events in Decatur, IL around the Staley workers strike. And far be it from me to discourage angry, striking, Detroit press workers from bashing brutal police and running off scabs. However, it seems to me that it is time for the conscious rank and file to purge the leadership. Why? One prime example of why is how the Staley strike was destroyed; the larger AFL-CIO imposed the same, tired contract the local had unanimously rejected six times prior; this time they forced compliance by threatening to withdraw the financial support checks that were keeping the striking workers and their families fed. In addition, there is still the racism that permeates the union movement as a whole. But the good news is that we now see all Black caucuses within unions re-emerging and all Black labor organizations

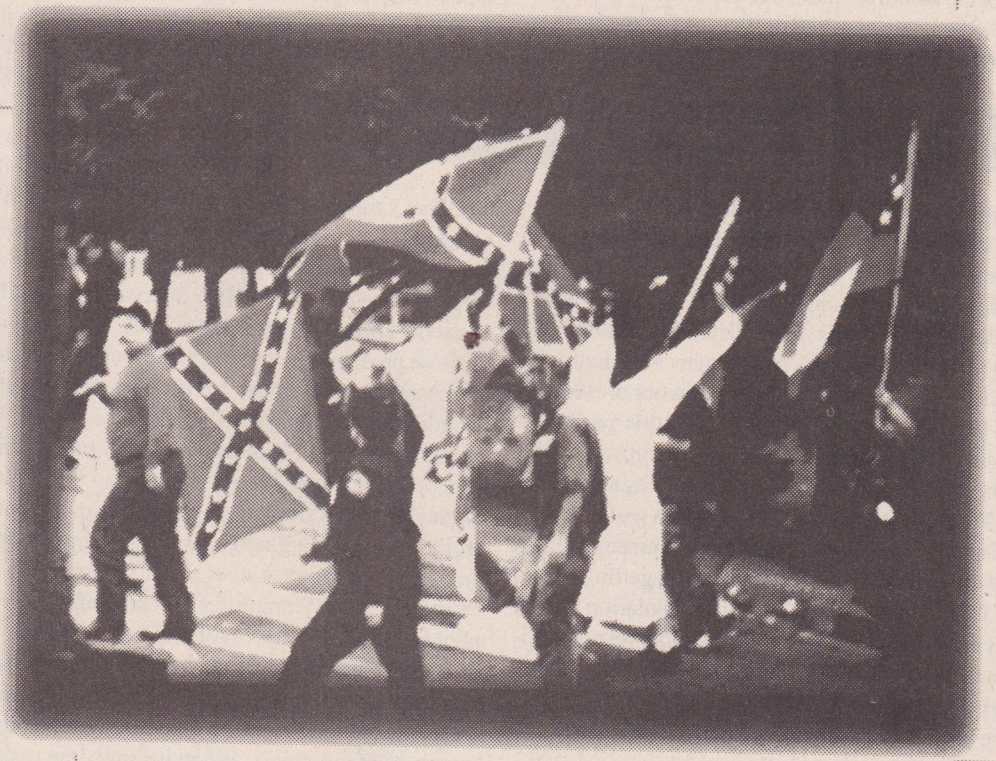
attempting to use their group strength to battle for political power within the larger group. The necessity of the creation of caucuses also helps to illuminate the need for these smaller union and fight back groups to start organizing workers in service industry jobs and other low-wage occupations. At the same time, this must go hand-in-glove with organizing in the neighborhoods. If workers must be forced to carry home with them the frustrations of the average work day, then labor organizers need to offer them something better to take home; a practical program for social revolution. Along with this, there must be a conscious effort on the part of labor organizers to deal both theoretically and practically with the question of white worker privilege. This means refuting publicly the rightist (Pat Buchanan in particular) claims that the Mexicans, Asians, whoever are taking away all the "good paying" jobs, "invading our country," etc. Like wise, grassroots/street organizers must offer workers something they can take to work with them. Both sets of organizers must root their projects concretely in the current reality of those he or she is working with and their environment (at work or at home) so the individual worker, the organizer, and the community at large can at least catch a glimmer of hope from productive action with a solid sense of direction. Look at how many people out there are looking for some type of "remedy" for their day to day existence. They use religion, drugs, booze, living for the weekend, or living only to be "the life of the party" until Monday morning. What can we, as revolution-minded individuals, offer these people in realistic, concrete terms? At the same time, we also must make it abundantly clear that simply joining a organizing project or organization does not exonerate the person from doing real work.

Racism is a scientific, class-based doctrine. It is explicitly a weapon of the white upper classes and their representative government to mobilize their crude racist supporters within all classes of the white population to suppress non-white workers, Black, Latino, Puerto Rican, and Native workers in particular, by utilizing the ignorant sections of the white working class as enforcers of these social/economic relations through social privilege and material wealth, relative to the status of his or her fellow non-white workers.

-How does race affect your social class?

Racism is a scientific, class-based doctrine. It is explicitly a weapon of the white upper classes and their representative government to mobilize their crude racist supporters within all classes of the white population to suppress non-white workers, Black, Latino, Puerto Rican, and Native workers in particular, by utilizing the ignorant sections of the white working class as enforcers of these social/economic relations through social privilege and material wealth, relative to the status of his or her fellow non-white workers. Contrary to the liberal and conservative dogma, you cannot legislate or wish away privilege, status, and long-standing tradition. Capitalism, especially in the Amerikkkan context demands racist, authoritarian attitudes and actions in order to continue to survive. Adam Smith in his work, "The Wealth of Nations" spoke about his theory of "internal wealth"; a means by which you use the resources and labor of another nation and risk becoming indebted. So, the Spanish, English, and French did exactly that; they robbed the indigenous populations of their labor (and their lives), and then worked similar programs of theft, murder, culture appropriation/destruction, and indoctrination against Asian immigrants and Native Hawaiians; all of this in addition to shooting their own working class when politically expedient It is the Black autonomist position that for so-called "white" people to even consider themselves "white", to accept a definition assigned to them by their wealthy and powerful counterparts, is to accept racist, classist, authoritarian behavior and social policies. As we did with the designation for "Black"; until we snatched it back as part of the Black Power movement of the 1960's. The way forward is for the revolution-minded whites to engage themselves in a process Black people in this country began a while ago; knowledge of the self coupled with organized resistance. In our community, many lament how so many of us do not know our own history and culture. I would argue that white people are in a parallel state of ignorance. To know where you're going, you must know where you, and today's current situation, came from. At the same time, white activists who are reasonably conscious must recognize that non-white workers, Black workers in particular, are the vanguard of revolution in the United States. I'm not talking about a particular organization being a "vanguard," I mean we as a class and as a population. We are the most directly Affected by the majority of forms of oppression and

have been at the fore-front of struggle since the arrival of Europeans to the Americas and Africa. This continues to this very day. The last thirty years in particular drives this point home for any doubting Marxist-Leninists lurking about. Malcolm X made it plain back in 1963 when he told whites to organize among their own to "teach whites non-violence and teach them to not think and act so racist". The white left has yet to seriously do this as a whole (both M-L's and anarchists), which further alienates and demonizes them in the eyes of those of us currently in the trenches. At the same time, they know that their ideology tends to alienate them from other whites such as friends and family. So as things in this country get increasingly ugly and unstable the choice facing whites is to: (1.) Assimilate back into the ranks of reaction (from the far right to the usual "law and order" variety), and assist in the oppression of us and a handful of your own people. (2.) Remain in alienated little sectarian cliques of dogmatists (M-L or anarchists) and risk being killed or driven into exile by the reactionary, right-wing "revolution" of the majority of your people. (3.) Begin the process of self revolutionization I spoke of so as to be able to effectively fight on your own behalf as a new class, a new people, along side our forces. Become our "fist" in your communities; give white supremacy absolutely no place to go and no place to hide. Two books I'd recommend for those of you who are sincere are *Settlers: Mythology of the White Proletariat* by J. Sakai and Howard Zinn's *A People's History of the United States*. Both provide a good jumping off point for self-education, but other forms must also be developed by you. I'm talking about total "cultural revolution," for lack of a better word, that is rooted in reality from within the white community; parallels yet is very different in direction and scope due to the social and economic status and collective history of it's participants to what is already re-emerging in communities of color. Black autonomists are merely one small manifestation of this phenomenon, along with the other tendencies in the "hood."



-Do you feel that the Ruling Class is waging a genocidal war against Black America? Do you feel this is an articulated policy on the part of individuals in power, or that it is the automatic, unconscious result of widespread racism?

It is clear that the US is waging a war of genocide against Blacks and other people of color. From inception, the government (the moderator/enforcer of market forces) has attempted to kill us as individuals and to kill cultural evidence of our existence, outside of their rigid definitions or otherwise. Between 1981-1991 there were 79,800 cases of police brutality reported to the Justice Department. Former US attorney general Edwin Meese estimated that the number of cases was actually 2 to 3 times higher. Of that reported number, less than 5% were actually prosecuted. I would go back in US history for more evidence, but I'm trying to be brief. Some may argue that government indifference and bureaucracy are not necessarily part and parcel to genocide, but when that is taken into consideration with facts such as one third of the Black population is living in poverty nationally, one out of three of our people is doing time or somehow otherwise involved in the criminal justice system, and the recent killings of Black citizens in Seattle (my town), Atlanta, Patterson, Tacoma, Chicago, Louisville, Pittsburgh, Chattanooga, and other cities with sizeable Black populations one tends to seriously ask the question; is this a re-emerging trend or just "business as usual in amerikkka?" The survival attitude is that of assuming that we are in a

state of low-intensity warfare at all times; judging by comments made recently by a group of Seattle police to local activists, they consider themselves in a "state of war, that they're losing". If that is truly the general consensus among reactionaries, their leaders, and soldiers, then this is what we must keep at the fore-front of our minds when planning or carrying out our revolutionary activities against them. Black wimmin live under the doubled oppression of sexism and racism in modern America.

-In what way can the Federation of Black Community Partisans and anarchist movement as a whole address this?

First, I need to tell the readers that the Federation of Black Community Partisans (FBCP) ceased to exist. We still have unity, we still correspond and work together, we simply had to drop the structure we had, because it wasn't working. Organization is a means to an end in and of itself. We're still building our activist collectives and autonomous revolutionary networks both nationally and internationally. We as Black men have a responsibility to respect and cherish Black women. In addition, in order to ensure that we do, I suggest that Black women create all-female groups as part of a means to keep us from reverting back to our backward, repressive ways. Experts say that when women stay in a group in a dark area outside, rapes are less likely to occur; conversely, lesser forms of sexism can be defeated through a unity of the sisters. But this alone is not the solution; males need to police their own... which begins with a conscious effort to crush sexist tendencies in one's own head. We have to do it; women needing to exercise group strength constantly in dealing with us is not only reactionary on our end, not only damages the fragile ties that make up our unity against the larger oppressor(s), but places a burden upon women much in the same way a spouse or male relative who is a complete, thoughtless slob or abuser places a burden upon the women who live with him. How can we be allies with women when our presence is a liability to them rather than an asset? At this particular moment in history, however, it is the group strength and unity of women which acts as a form of "insurance" against male domination. They are stuck, and getting fed up with, waiting for us to pull our collective heads out of our asses much in the same way we as Blacks/people of color are getting fed up with waiting for the majority of the white population to pull their collective heads out of their asses. It's the responsibility of any conscious revolutionist to make such a critique and to do their part to solve the problem, as well as support those who are working on it from either the male or female end.

-Give a history of the Black Autonomy Collective.

Black Autonomy started out first as a concept, then a newspaper, in October 1994 with only myself and Lorenzo Komboa Ervin (1960's struggle veteran, former political prisoner [1969-1983], and author of "Anarchism and the Black Revolution and other Essays") working on it. The Seattle-area collective started recently after a speech I gave at a community forum around the police killing of a 28 year old Black man on Martin Luther King Jr's birthday at Mount Zion Baptist church in Seattle. I was approached by several brothers who either heard my brief talk or read the paper, we arranged a meeting in the hood, and the rest is history.

-Have you encountered racism in any "white leftist" groups? How did you address it and deal with it?

The racism of the white left is part and parcel to their current ideology/theory as a rule, with some exceptions at this time. Some of the more notable examples of white settler arrogance I've chronicled in two pamphlets. One is called "Mythology of a White-Led Vanguard; A Critical Look at the Revolutionary Communist Party, USA", the other is called "Authoritarian Leftists! Kill the Cop in Your Head! The struggle against Fascism begins with the struggle against Left-wing white supremacy!" Both are available from the Black Autonomy Collective. A short example of left-wing white supremacy comes from doing work in Seattle around the case of Mumia Abu-Jamal. The coalition was dominated with white leftists; mostly authoritarian Marxist-Leninists. Form day one there had been massive sectarian in-fighting as the various vanguards fought us and each other for total control of the coalition, a coalition started by anarchists I might add. The criticism went down that there weren't enough people of color in the group, so I wrote a social contract between the white members and any potential non-whites which basically bound the white left to respect our autonomy and treat us as people. This white woman for the Revolutionary Communist Party (RCP) then tries to tell me that the proposal is "too intellectual for the Black community". First, how dare she second guess our intelligence; it is what has kept us alive up to this point. Second, how would she know what the community needs or wants. Just because she lives in close proximity to Seattle's internal Black colony doesn't necessarily make her part of it. With such an attitude, it's a wonder that one of us hasn't kicked the living shit out of her being no different than her Christian missionary ancestor, except she worships Mao-Tse Tung and Bob Avakian (leader of the RCP, USA) instead of Jesus Christ, the twelve apostles, and the King of England. Another example comes from an anarchist-inspired "Anti-Racism workshop". The Seattle Mumia Defense Committee recognized that the reason few people of color were involved was because of their own racist tendencies. So while the M-L's made lofty, dogmatic proclamations about "how dedicated to racial equality" they were, the anarchists set up this all-day workshop for white members of the group. When it came time to do it, only the two anarchist organizers and two non-party affiliated SMDC members showed up for the event. Eventually, all the M-L groups left the coalition since they couldn't conquer it. An interesting anecdote, the RCP in Seattle tried to set up a literature table at a recent benefit for Mumia Abu-Jamal after being out of the group for almost a year, and after being

criticized as "do-nothings," homophobes, opportunists, left-wing white supremacists, and just fundamentally unprincipled all around. Needless to say, they got chased off. How dare they mooch off of our work and Mumia's misery to push themselves into the spotlight or center of attention. They're so alienated in Seattle, that even other dogmatic, authoritarian leftist groups shun them. Again, I encourage readers to write me for copies of the above mentioned texts for a longer, more thorough critique.

-Given past brutality upon militant anti-government African American groups, has the Black Autonomy Collective received any harassment form the government?

So far, it's been limited to mail cover ("lost mail", opened mail, super late mail, etc.) However, the Georgia state attorney general's office is attempting to investigate groups associated with us and a conference that went down in Atlanta last year. We do have to be very careful at all times. At least once a week a uniformed cop follows me in his vehicle near my home. I don't know if that's due to my organizing projects or just my nappy hair and dark skin.

As far as what's cookin' now, the ever-growing list reads thus: (1) Copwatch 206- The only anti-police terrorism organization in Seattle. Still on the streets with cameras rolling; the REAL civilian review board. (2) Black Autonomy newspaper production and distribution- The way we bring our politics has evolved considerably. We've moved away from using "loaded" words, instead opting to write for clarity; in a way that anyone from a baby to a professor can easily understand. Black Autonomy has gone from being an organ for BAI activists strictly to being more inclusive of individual writers and other activists from other community organizations, so as to become more mass-based, community-orientated, and less sectarian. Issue #6 (vol 3) out now. (3) Support for the African-American Heritage Museum and Cultural Center- We do what we can to support the local museum effort, from assisting at events to spreading the word of its existence to members of the community. (4) Boycott of Racist Australia- As a federation we're working with Aborigine organizations to build for a boycott of the 2000 Olympics in Sydney, Australia to protest over 500 years of theft and genocide, and the increasingly fascistic direction of the white government of Australia. Spearheading the effort in this country is Lorenzo Komboa Ervin. He can be reached at <lervin@mindspring.com>. (5) Fund/consciousness raising campaign- We're asking everyone we contact to either send $10 for a subscription to Black Autonomy (1 year, 6 issues) or buy a copy, make 10 copies, and ask the 10 people they distribute to make 10 copies and/or subscribe themselves. Make all checks/money orders payable to: Black Autonomy (US funds only). (6) Expansion of our national prisoner support network- we are strengthening our relationships with groups such as Raze The Walls! and the NJ ABC, as well as numerous prisoner support organizations on the inside to make a more effective stance against the prisoncrats and the various racist groups inside the prisons.



Black Autonomy

can be contacted at:

323 Broadway Ave. E #914. Seattle, Wa 98102 USA. phone: (206) 680-8916.
email: black-autonomy@hotmail.com.
<http://www.web.com/nattyreb/black.autonomy/>

hunting & the vegan ethic

As a vegan, people naturally assume that I am against hunting. There is certainly something to be said for this point of view. It is very disturbing that people find enjoyment killing nature's beautiful creatures. A decisive majority of Americans, even those that have nothing to do with the animal rights movement, find the idea of killing for sport unethical. As a vegan though, I find myself, surprisingly, in more support of hunters than most people would assume. Of course I would like people to overcome their anthropocentric ideology and treat all sentient beings with respect. I realize that the vegan revolution is far from a reality. I therefore view hunting as the lesser of two evils.

On one hand, hunting can be seen as desensitizing people to the suffering of nonhuman animals and reinforcing the ideas of human supremacy. There are also a small minority of hunters that are simply after trophies and do not even eat what they kill, and an even small number of hunters that are truly sadistic monsters who kill only to boost their own tormented egos. On the other hand, most hunters use hunting as a way to supplement their diets. Hunters, to a small degree, operate outside factory farming and the global agrobusiness system, and this is an important issue for people to realize.

Hunters kill wild animals. Up until their deaths these animals have lived perfectly normal and natural life. Store bought meat comes from animals that grew up in conditions far from normal or natural. From cramped living conditions and severed social structures, to hormones, antibiotics, and genetic engineering, animals raised for their meat live a constant nightmare. Hunting is also far less damaging to the environment on numerous levels. Hunted animals live in the wild and eat what is available in nature, often vegetation that is not practical for human consumption. They do not require the tons of farm grown crops used by the cattle, pork, and poultry industry, or the millions of gallons of water, gasoline, and pesticides used to produce such crops. Rain forests are not slashed and burned, tribal people are not displaced, and multinational corporations are not getting richer because of hunting. Buying meat at the supermarket does contribute to all these things, though.

If people stop hunting they will just start buying more meat at the store, and that is an even worse situation.

Hunting is not something to support, nor is it a solution to animal suffering or environmental destruction. Hunting *is* a more ethical form of meat consumption, though. Too often hunters are targeted as animal rights-enemy number one. From a practical and realistic level hunting is no where near such an enemy. I really feel that animal rights groups are misusing their resources when they target hunters. If people stop hunting they will just start buying more meat at the store, and that is an even worse situation. It is hard not to loathe someone who murders innocent creatures as a hobby, but if we are serious about animals liberation, pragmatic thinking is essential. Of all the crimes humans currently carry out against animals, hunting is far from a major concern. Hopefully someday the meat industry will crumble, but until then hunting is truly the lesser of two evils.



raped

Stand up. Look into the spotlight glaring down at you, alone on stage. You can't see anyone, the lights are too bright. Are they even there? Even if they are, why would they listen to you? Forget that. You've already started. You're on stage, the spotlight on you. Take a deep breath. Begin.

"Hello. My name is Patty, and I am an alcoholic." They look at you stunned. You try to make it seem like a joke, but they all know why you are really here.

"Hello. My name is Patty, and I was raped."

When I was in the ninth grade I went to visit my cousin. She got me drunk for the first time ever in my life. Even though I puked my guts out, I decided, in retrospect quite wrongly, that it was a fun thing to do. So, when I got back home, I got drunk as frequently as possible. I had an older sister, who had older friends that were capable of regularly getting alcohol. I don't remember ever being required to pay for it, but it's possible I was just too drunk to realize that I was giving someone money. We would frequently go over to a friends house and get wasted. Not too bad, and not so much that there ever really was any danger of becoming an alcoholic. We were just a bunch of kids having a good time.

Tenth grade came around, and we were still doing the same old, same old. My sister's friend was now dating a boy that I had gone out with the year before. He was older than me, though younger than her, and apparently they were pretty serious. So one night at a party, I arrived thoroughly prepared with clearly canadian, my favorite beverage, just waiting to hit the vodka bottle. I never was much of a beer drinker. I filled a sixteen ounce cup half and half and slugged it down. The impact hit me so fast I was reeling. My vision blurred and the room spun. All of the tired cliches were in full effect. I filled another glass, though I'm fairly certain that in my condition I ended up with a bit more vodka than anything else. I stumbled outside to join in the revelry centered near a bonfire. It was in the winter after all.

I mingled and chatted, trying to be on my best drunk behavior. I finished my cup and stumbling, landed in the lap of a male friend. He asked what I was drinking. Pouting, I upended my cup to show him it was empty. He told me he had brought some orange juice and if I made him a screwdriver, I could have one too. I hurriedly rushed inside dying to have more alcohol in my system, though I'm quite certain I already had enough. I made the drinks and on my way out the door encountered my ex-boyfriend Matt.

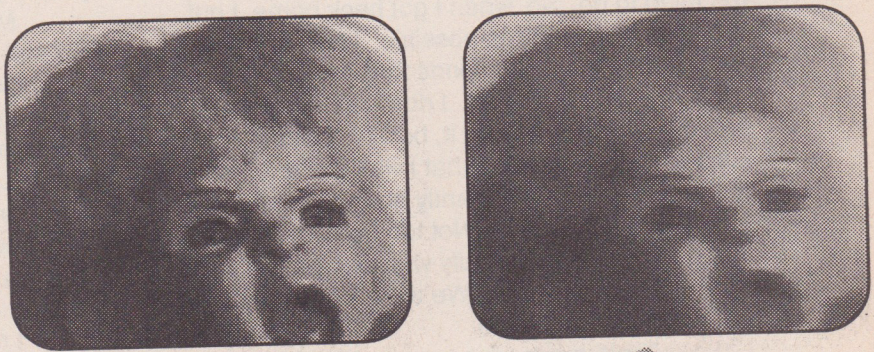
Matt asked me what I was doing and I told him I was getting drunk, slurring my words as I spoke. He eyed me up and down and told me to follow him. I asked where we were going and he replied "to make out." I stated that I had to take my friend his drink. Matt said ok and that he would be waiting for me in his girlfriend's parent's room. I said ok, not really understanding the implications of his request, and scampered outside to make the delivery.

I ran back in to the house to join Matt He was an attractive boy and I had previously dated him, so I saw nothing wrong with his request. We settled down on the floor and I slammed back my screwdriver. He began kissing me, rapidly moving his hands to remove my shirt and bra. I knew it was getting hotter and heavier than I had expected, but I was too drunk to mention it. I just let things continue. I felt for the most part like I wasn't even there. Matt pulled of my pants and slid down my underwear. I realized that he too was now undressed. He got on top of me and began sliding closer and closer. I suppose I was wet, though I don't now recall. I admit that the kissing felt good, but I was beginning to be a little bit panicked at the way things were headed. Suddenly the lights flicked on and I gasped as I felt him enter me. Another friend of mine was standing in the doorway. I tried to say his name, but Matt was screaming loudly at him to "turn off the fucking light! Turn off the FUCKING light!!" My friend turned off the light and left. From the other room we heard the muffled sound of Susan screaming "She's fucking my boyfriend! She's in my parent's room and she's FUCKING MY BOYFRIEND!" As if I really had any

control over the situation.

Matt pulled me up to a sitting position. I'm not sure if he was finished or merely bored by my unresponsiveness. Perhaps he realized his girlfriend was in the other room and decided to go to her. He asked me if I was ok. I nodded, drool dripping down my chin. My glazed eyes tried to focus on him and failed. He let me go. I fell backward for what seemed like an eternity, my head finally coming to rest heavily against the corner of a metal typewriter. "Holy shit" he cried, waiting to see if anyone had heard. No footsteps came rushing to my aid. Not that I was expecting them to, and he dragged me partially upright again. He let go, reaching for his clothes and the whole scene repeated itself.

I asked him where he was headed. He said that I was too drunk for him and he was going to find someone else. I felt so abandoned. I begged him to stay with me. I remember telling him that I loved him, which was not true, anything to make him stay. He left anyway, as indifferent to my feelings as he had been moments before, inside of me. I somehow managed to drag myself onto the bed. I don't really remember any of the rest of that night.



The next morning my sister roughly shook me awake, asking me how I could do that to Susan. Wasn't Susan my friend too? Didn't I owe her an apology. I gasped at my sister, absolutely stunned. She felt I owed someone an apology? How could that be? I was outraged.

A few weeks later I mentioned the fact that Matt was an asshole. My sister looked at me very strangely and asked why I thought that. I reminded her of what he had done. She just looked at me like I was a fool and said, "He was drunk too, you know." I just kept my mouth shut. Even though I knew he was totally in control of himself that night.

My sister remains good friends with Matt to this day. And now, my best friend is going out with him and they are really serious. She knows what he did to me. She insists that "he's changed."

I fail to believe it though.

I fail to believe it.

So, the question remains, was it my fault?

So, the question remains, was it my fault? I was sober enough to realize that he said "let's go make out." I was sober enough to remember what happened. I was sober enough to want to scream at my friend to help me. I was sober enough to want to kick him and punch him and throw him off of me. So why was I not sober enough to say no? I knew what was happening. I didn't know he was going to have sex with me. I didn't want that to happen. I really didn't have any qualms about making out with him though. Matt is a cute boy. I'll admit that. Well, I don't know that I still think he is cute, but at the time I did. I'm not even entirely sure if insertion was complete. I seem to remember feeling something, but I can't really be sure. Was it my fault because I begged him to stay with me afterwards. If it really was rape, why would I want him by my side? Why was I saying "I love you, I've always loved you," if what I really wanted to do was claw out his eyes? Was it my fault because I was drunk. I could have prevented it. I



in the 90's

could have said no to his request and gone back outside. So does that make the "rape" my fault? I don't know. Nobody seems to believe me. My friends have all forgotten what happened. My sister has forgotten what happened. Matt has forgotten what happened. Susan has forgotten what happened. No one wants to remember, or believe me. Me, I can't forget.

It plagues me.

I wish I knew the answers, but all I have are questions.

all I have are questions

RESIS

From the General Strike in the textile industry in 1934, to the sit in movement, to the recent fight for the freedom of Kwame Cannon, the South has a continual and sustained history of resistance that is sometimes enveloped by the reactionary politics that characterize our region. In an effort to combat this notion we here at *Slave are dedicated to bringing both past and present struggles in the South to light for the purposes of education, inspiration and agitation via this ongoing column.*

Onward to Emancipation, Comrades...

The Reg

The period prior to the American Revolution was an interesting one in history. The vast majority of the white population was armed and on whole distrusted by the leaders of the Revolution. These same leaders knew they would find no help in the camp of the African slaves or with the Native Americans in their attempt to retain control of the colonies from the British. By this time there had already developed a sector of the population who was in control of a vast majority of the resources. As any proper ruling class, their aims were to continue that control. The French had been ousted in 1763 and the aspiring ruling class had only the British and the Native Americans to contend with. In the north, laboring people were extremely aware of the class divide and when the Stamp Act was introduced in 1765, to pay for the French and Indian War, people took to the streets and smashed the homes of the ruling elite who represented England. Those, such as Samuel Adams for instance, who were wealthy but excluded from the ring of those close to English ascendancy, leeched on the fury of the working people. Through speeches and writings Adams, and others like him, capitalized off the fury and energy of the lower classes, a tactic the current offspring of the colonial ruling class uses with marked perfection to this day. The problem was that the fury of the working people could just as easily turn on the nationalistic elite as it had on the British lapdog elite. To guard against this the leaders of the Revolution had to create a unifying symbol, a nation. Their task was to use the strength of the lower classes for their own designs without that strength going unchecked and turning toward them. In the north this tactic was developed not necessarily through some grand ruling class conspiracy, but more through a series of responses to the changing political climate. In the north this method was used effectively. The south on the other hand, and North Carolina in particular, was a different story...

The history of colonial North Carolina can be characterized by its strife and disorder from almost the first settlement. With little supervision from England, and an even littler understanding of the role England wished North Carolina to play, settlers developed a very independent spirit. Those of English descent usually settled in the east and the Scotch-Irish and German toward the colonial frontier. Poor harbors, impassible roads, numerous swamps and rivers further added to the isolated nature of colonial North Carolina communities. This further added to the independent spirit held by the settlers. In the period between 1766 to 1771 there arose from the population of those in the back country (the back country at this time being Anson, Orange, and Granville counties) a powerful movement of white farmers. It was during this same period that the movement in the north lost its class consciousness and focused primarily on the British. These farmers, calling themselves the Regulators, opposed and organized against wealthy and corrupt officials. Their aim was to "regulate" their own affairs. The officials the Regulators found contention with were largely landowners from the east who governed absently those in the west. It was common for an official to confiscate the land of some poor farmer who could not pay his taxes on time or at all and sell off the land to a friend or relative for much less than its worth. These officials were appointed, not elected, by the acting Royal Governor and would often collect a higher fee than was charged or divide a single service into two or more parts and then charge separately for each "different" service. Similar extortionate fees were collected by emerging county officials such as sheriffs and attorneys.

Taxes were especially arduous for the working poor who found rare occasion to do business with the governor or any other provincial officials. Early targets of the Regulators were Edmund Fanning, who held several offices in Hillsborough county, and acting Royal Governor William Tryon. Tryon, who came into office in 1765, persuaded the assembly to accord funds to the erection of "Tryon Palace" which would serve as the seat of government as well as the governors residence. Those in the east held little sympathy for the governor's desire for a new mansion. Around the same time Governor Tryon was slated to spend 115,000L, the sheriff of Orange County announced he would only receive taxes at five specified locations. Opposition to these acts were a major catalyst in drawing the people together into an asso-

LANCE in the South

ciation later called "the Regulation." The Regulators requested the sheriff and other county officials to show a list of taxables, a statement of the disbursement of public funds and a copy of the law establishing fees for deeds. The officers refused and Fanning denounced the Regulators. Tensions ran high and at an inopportune time officials seized and sold a Regulator's horse and saddle for taxes. In response a band of Regulators rode into town, rescued horse and saddle, and fired shots into Fanning's home. Fanning, who was away at court, immediately ordered the arrest of the leaders of the group and called out seven companies of the Orange County militia. Popular sentiment lay so much in sympathy of the Regulators that only a token force showed up. A delegation was assembled by the Regulators to speak with county officials but before the meeting could take place Fanning gathered a handful of armed men and arrested Herman Husband and William Butler. The two were charged with inciting the people into rebellion. Inflamed by this act, the following morning seven hundred armed men headed toward Hillsborough where the men were being held to rescue them. Officials, alarmed at this insurrectionary act, released the men.

This act and others inspired further action by the poor in other counties. In Edgecomb County about thirty men made an attempt to rescue an insurgent leader from jail. In Johnston County eighty men attacked the justices of the court. In Anson County a hundred armed men broke up county court proceedings. These same men formed an association to aid one another in resisting the collection of taxes.

The Regulators also attempted to enact reform through official channels with some successes and some failures. More than enacting reforms that would benefit the people, the government took steps to suppress the direct action of the Regulators. When reform came too slowly the Regulators took it to mean the assembly was acting with indifference. They began to break into the courts and set up their own. In 1770 a judge was presiding over the superior court when a mob of 150 Regulators, armed with sticks, broke in and drove him from the bench. They then attacked and whipped a practicing attorney. William Hooper, later a signer of the Declaration of Independence, was drug through the street. Fanning was pulled from the court by his feet and drug through the street as well, only to be brutally beaten later on. The Regulators then broke into Fanning's home and demolished it. This act turned into a full scale riot as stores were looted and the rich of the city were terrorized. This riot moved the assembly to enact quite a few reforms in the counties of Wake, Guilford, Chatham, and Surry. Acts were passed dealing with the issue of appointing sheriffs and their prescribed duties, fixed attorneys' and officers' fees. As a result the "Johnston Act" was also passed. This act, introduced by Samuel Johnston, gave the attorney general the right to prosecute charges of riot in any superior court in the province. Any who avoided the summons of the court for a period of sixty days were declared outlaws and liable to be killed.

The Regulator's opposition to this act finally led to a decisive battle in 1771. Several thousand Regulators met with a well-disciplined army with Governor Tryon at the head. This army was equipped with far better ammunition–including cannons and other heavy artillery. The Regulators were beaten in a short two hour battle and six leaders of the insurrection were hung.

The Regulator movement was an interesting one indeed. While there were definite "leaders" in a loose sense of the term, the Regulators were without formal leadership down to their last battle. James Hunter, who was often referred to as "general," once stated, "We are all freemen, and everyone must command himself," as he declined any type of formal leadership. Leadership came more in the form of agitation. The Regulators by no means spoke for servants, slaves, or Native Americans. They represented squatters, small land owners and tenants and were supported by a large part of the population. In Anson, Orange, and Rowan counties the Regulator movement had the support of six-seven thousand men out of a total white taxable population of around eight thousand. Popular sentiment from all sectors of the population lay so much with the Regulators that when the first order was given by Governor Tryon to fire on them, the officers hesitated. Tryon then commanded the officers to fire again; "Fire! Fire on them or on me!". One of the most interesting aspects to come out of the Regulator movement was that only a small part of the population in the counties where the Regulators found their base support participated in the American Revolution. To these people it was probably apparent that under British rule or under the rule of the leaders of the Revolution, it would be the same class of people that had abused them to that point.

Historians have often argued that the conflict of the Regulators was primarily a battle between the east and west. This is utterly unfounded and totally ignores the abuses suffered by the poor population. The Regulator movement was based on class consciousness from the very beginning. Every home owned by a wealthy law maker that was attacked by the Regulators was a move forward for the working poor. For every judge and government official who was clubbed by the Regulators, likewise, a blow was struck for their freedom...

zines
essential reading material

all zines

$2

postage paid (US) $3 world

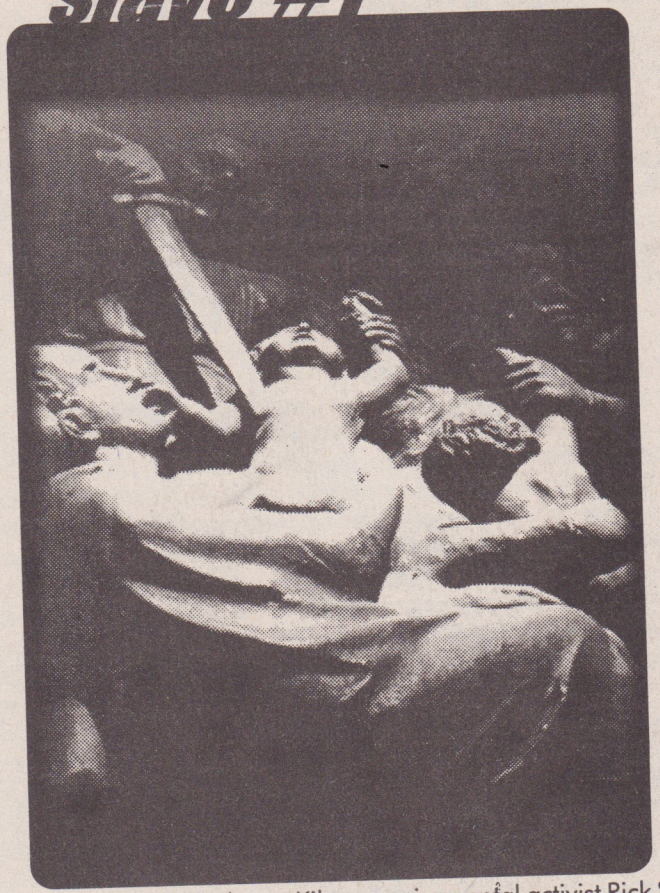
anarchy for sale

buy
buy
buy

from Circle A.
Like hula hoops.
It's a disposable craze.
Another fast-food fad to throw away.

Our premier issue

slave #1



Interviews with Coalesce, Kilara, enviromenfal activist Rick Spencer, and Satanic artists Chris Martin. Plus articles on Kwame Cannon, dioxins, education, abortion, indepth book reviews, music reviews, and shit loads of spunk! In regards to our first issue Brian Ryder from *Punk Planet* said, "this is the future of what I hope to see from zine culture." So if you don't have it already, buy it today!

Elaina #4- Photozine out of Connecticut. Nice quality pictures of all your favorite hardcore bands. Interviews with Botch and Nineironspitfire.

I Stand Alone #8- Torn Apart, Disciple Trial, By the Grace of God, XhardcoreX.

I Stand Alone #9- Prayer for a Fallen Angel, 25 ta Life, Bound, EMS & SA Mob, Trial (part 2), and Stretch Armstrong. Printed on nice thick white paper. XhardcoreX.

Solid State Entity #3- A straight edge fanzine from Norway. Interviews with Purusam, Chokebore, Shelter, and articles on all sorts of shit. Plus poetry, reviews, and more.

10 Things Jesus Wants You to Know #18- The Splash 4, Meg Watjen, Empty Records, Debbie Goad, The Suspects, Matt Matsouka. A long and thorough read from the punk rock world.

slave

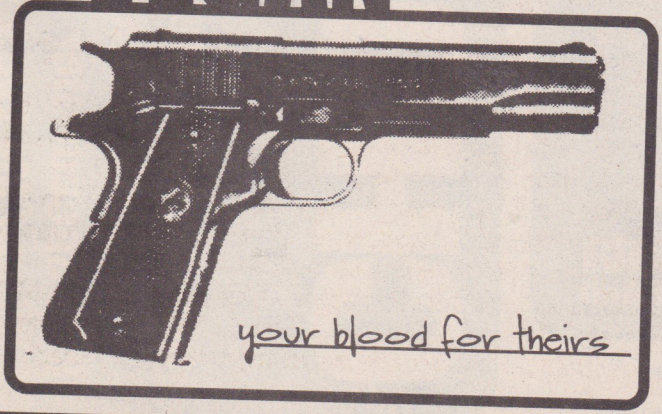
i don't need god



unabomber

a real american hero

VEGAN



t-shirts
essential fashion accessaries

all designs

$6

postage paid (US) $8 world

Shirts come in M, L, and XL (specify what size you want).

Shirts also come in various colors (specify your preference, but no color is guaranteed).

Make checks or money orders out to John Rash or Jeffrey Kidder.



magazine

slave

PO BOX 10093
Greensboro NC
27404 USA

NEW RELEASES FROM TOO DAMN HYPE

Against The Grain
Mentiroso

Ninefinger
Ninefingered

Stigmata
Hymns For An Unknown God

TDH

all releases are $10 (usa) • $13 (worldwide)
po box 15793 • philadelphia, pa • 19103
e-mail: toodhype@aol.com • www.chordrecordings.com

CHORD MAGAZINE

new issue out now featuring

Quicksand • Slayer • Ron Jeremy • Stubborn All Stars • Too Cold Scorpio
Rancid • Espo of On The Go • All • Cradle Of Filth • Suicide Machines
Reo Speedealer • Jasmine Saint Clair • Fear Factory • Electric Frankenstein
In My Eyes • Avail • Better Than 1000 • Zeke and so much more

$3 (USA) • $5 (ELSEWHERE) • PO BOX 15793 • PHILADELPHIA, PA • 19103

